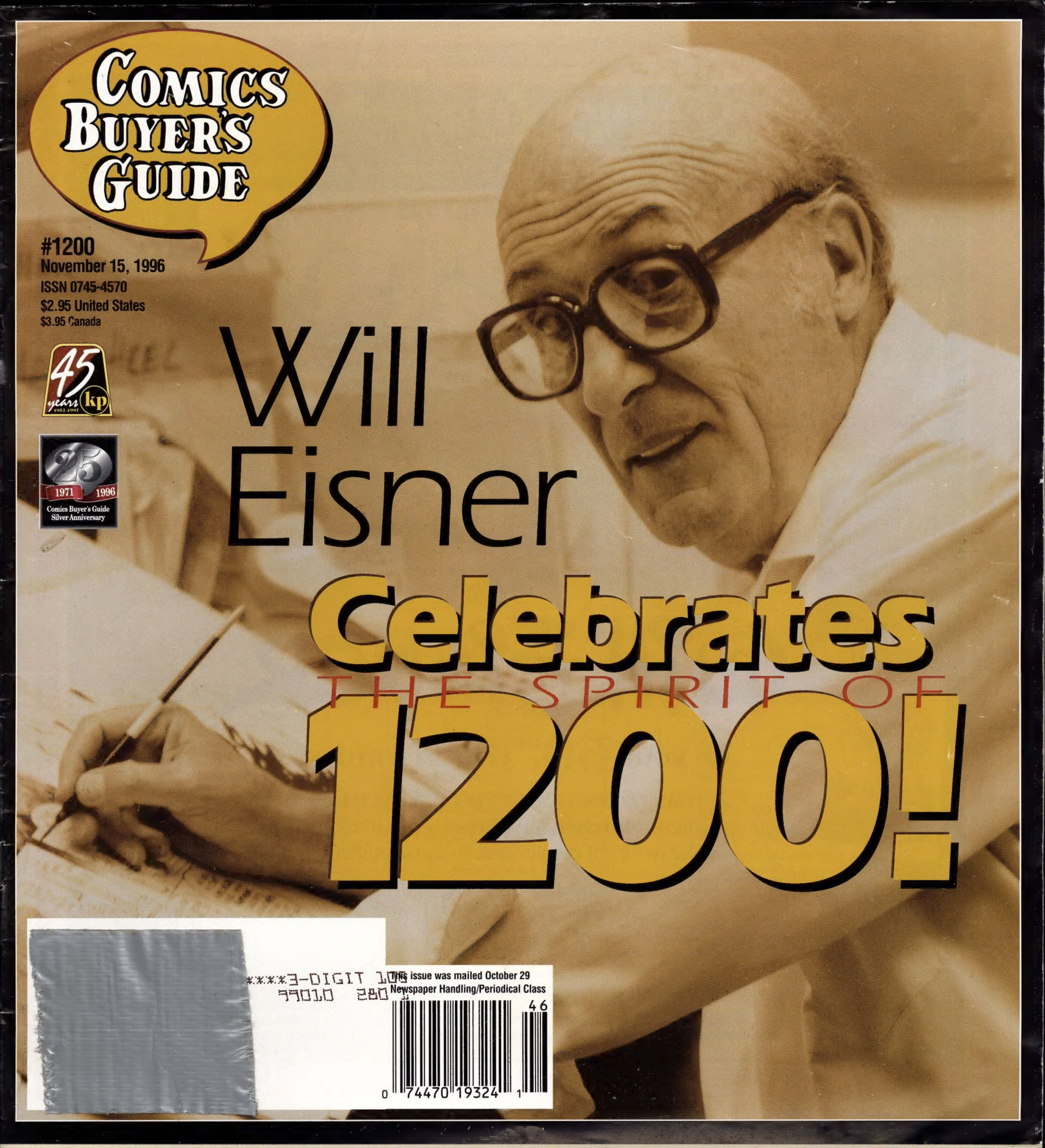
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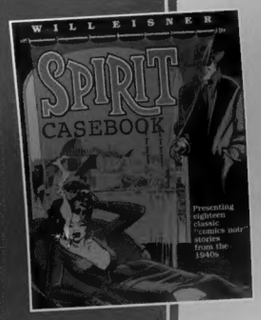

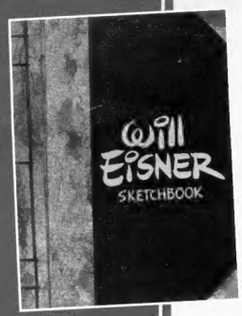

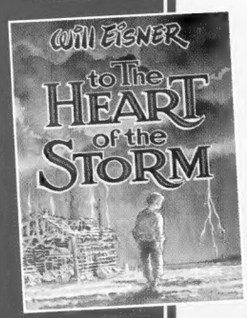

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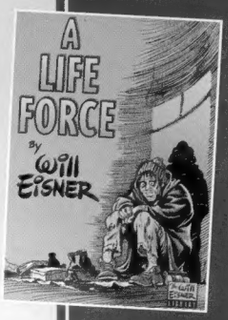

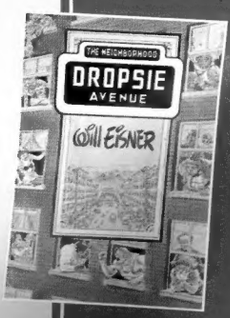

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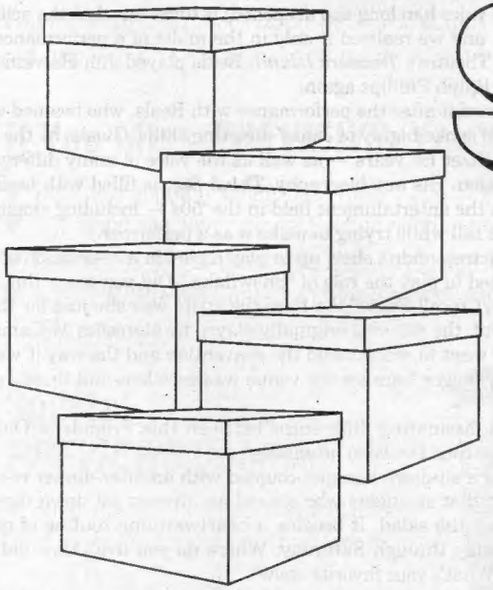

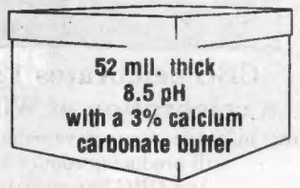

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Scott Sassa is new chairman and CEO of Marvel, president and COO of Andrews Group

Former Turner president to develop new direction for MacAndrews & Forbes' entertainment unit

Former Turner Broadcasting System Inc. President Scott M. Sassa was named president and chief operating officer of Andrews Group Oct. 23. In addition, he was named chairman and chief executive officer of Marvel Entertainment Group Inc. Andrews Group is the unit of MacAndrews & Forbes Holdings that manages and develops its entertainment properties and owns an 81% interest in Marvel Entertainment Group.

Sassa succeeds MacAndrews & Forbes Holdings Chairman and Chief Executive Officer Ronald O. Perelman as chairman of Marvel and replaces William C. Bevins as CEO. Perelman and Bevins remain directors of Marvel.

One of Sassa's announced missions is to move Andrews into new areas, now that one of its major assets, New World Communications Group Incorporated, is being sold to News Corporation.

Perelman said, "Scott is widely recognized for building Turner into one of the industry's premier entertainment organizations by developing new and existing properties and brands and leveraging content across a broad array of media and product applications. His skill and experience are ideal for the future of Andrews as our vehicle in the entertainment industry."

Bevins, who had worked with Sassa at Turner, said, "With the sale of New World and the opportunities before us at Marvel, Andrews Group is facing a dynamic future which will require leadership with vision and creativity as well as road-tested, high-level experience. Scott brings all of these elements and more to his new responsibilities. We are delighted to welcome him to our team."

Among Sassa's missions at Marvel are: the formation of Marvel Studios to expedite the production of Marvel theatrical film and television shows; the creation of Marvel Interactive to exploit Marvel content in new media; and the joint venture with Planet Hollywood to develop a chain of Marvel Mania theme restaurants.

In an article in *The Hollywood Reporter*, Cowen & Co. entertainment analyst Hal Vogel said, "Sassa has the contacts to beef up operations and make connections to Hollywood stronger or get it to the point where it is able to be sold."

In an article in *The Wall Street Journal*, Smith Barney analyst Jill Krutick said, "The whole driving force behind Marvel has been leveraging their comic-book characters into all forms of media, very much like Disney. We think the potential is there, but the execution clearly has been a major disappointment."

"Obviously there are no quick fixes, given the complexity of the problems they have," Krutick said in a *Daily Variety* report. "Clearly an injection of strong management would be a potential positive for Marvel."

Other financial analysts said in the *Daily Variety* article that they felt Sassa's appointment represented an attempt by MacAndrews & Forbes to "mount a quick turnaround effort" to "boost the stock price and unload [Marvel]."

Marvel has hired a number of executives lately, including former National Basketball Association executive David Schreff as president and chief operating officer. Schreff will report to Sassa.

On Oct. 21, Schreff hired former NBA International Television Vice President Michael Dresner for the newly created position of executive vice president, corporate development.

A Marvel source was quoted in the *Daily Variety* article as saying, "The company has become very management heavy," adding that, while "Bevins was relatively hands-off other than on financial matters," the source expected Sassa to take a more active role.

At Turner, Sassa launched seven networks over a seven-year period. Since 1992, he has been responsible for all operations and programming for Superstation TBS, Turner Network Television, Cartoon Network, Turner Classic Movies, and Turner's international entertainment networks in Europe, Asia, and Latin America; Turner Home Video, Turner Licensing and Merchandising, Turner Publishing, and Turner New Media; and Turner Original Productions, Hanna-Barbera Cartoons Inc., and Turner Pictures.

Sassa came to TNT from Ohlmeyer Communications Co., where he served as vice president of new business development from 1987.

Prior to that, he was vice president of network management for Fox Broadcasting Co., where he also ran advertising, promotions, operations and administration. At Turner, he also worked on the revitalization of the Jonny Quest, Space Ghost, and Scooby Doo Hanna-Barbera characters.

In the *Wall Street Journal* article, Sassa explained his motivation to join Marvel by saying, "I don't know how fun it is to preside over a business that is already successful, especially when you have one with great characters like this that are underexploited."

Marvel raises prices, page counts

Readers will have to dig a little deeper into their pockets beginning in January for a number of Marvel titles. Two of Marvel's 99¢ titles, *Untold Tales of Spider-Man* and *Uncanny Origins*, will rise in price to $1.50, while several $1.50 titles will increase in price to $1.95.

This latter increase also covers an increase in page count from 32 pages to 40 pages. According to *Heroes Weekly*, Heroes World Distribution's weekly newsletter, the additional pages will "feature in-depth editorial coverage, fan letters, Bullpen updates, and popular *Marvel Vision* features like 'Timeslip.'"

Titles currently priced at $2.95, $3.95, etc., will rise in price by 4¢ to $2.99, $3.99, etc. This includes limited series, one-shots, and such specials as *Hulk / Pitt* and *Daredevil / Batman*.

Marvel Vice President Sales Matt Ragone said that the price increases represent "an opportunity for increased publishing and retail revenue that keeps Marvel consistent and competitive with market prices.

"A raise in prices is never welcome news to consumers, but market indicators support the belief that readers are comfortable with these platforms."

Ragone added that Marvel is restructuring its editorial planning. "From the success of 'Onslaught,' the media attention on 'Heroes Reborn,' the return of Peter Parker, *Marvel vs. DC*, Amalgam, and ground-breaking new series like *Daily Bugle* and *Code of Honor*, 1996 has been a fantastic step in the right direction. In 1997, we'll continue with an aggressive program of projects that fulfill customer expectations for content and value."

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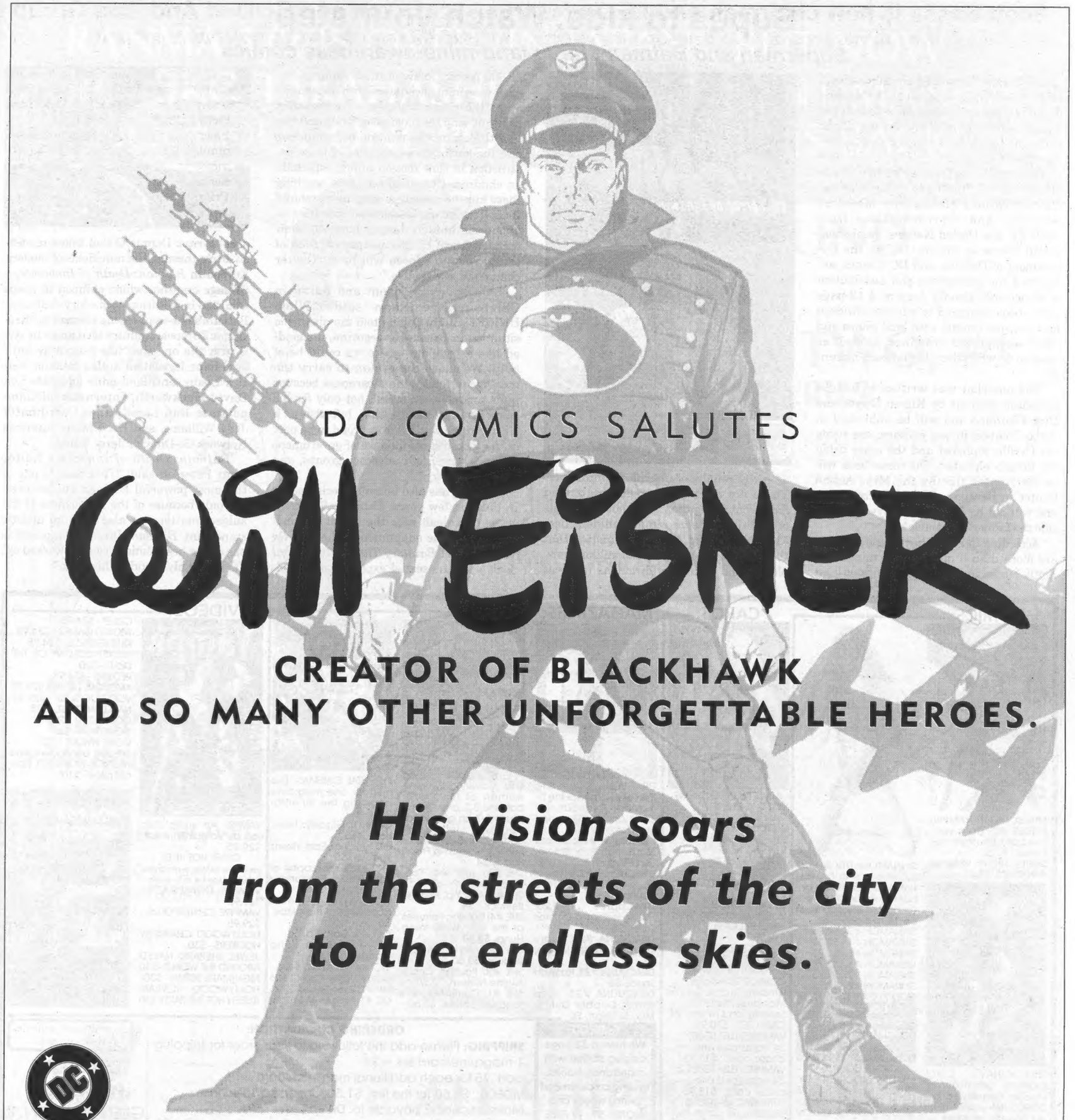

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Supes to kids: Watch your step

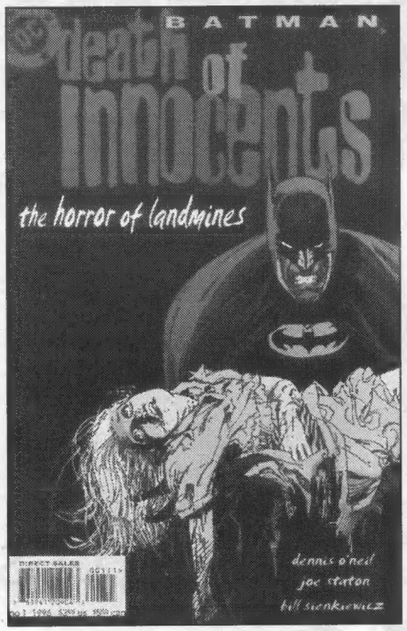
Superman and Batman star in land-mine-awareness comics

DC Comics has joined an international effort to educate people about the dangers of land mines and to call for a ban on the weapons through two special one-shots: *Batman: Death of Innocents* and *Superman: Deadly Legacy*.

In a press conference at the White House Oct. 21, First Lady Hillary Clinton, United Nations Ambassador Madeline Albright, and representatives from UNICEF, the United Nations, Implementation Forces in Bosnia (IFOR), the Department of Defense, and DC Comics, announced the publication and distribution of *Superman: Deadly Legacy*, a 12-page comic book designed to educate children how to avoid contact with land mines and other unexploded ordnance, as well as what to do when they do find such materials.

The one-shot was written by Louise Simonson with art by Kieron Dwyer and Dick Giordano and will be published in Serbo-Croation in two editions, one using the Cyrillic alphabet and the other using the Roman alphabet. The comic book will be distributed free by the Mine Action Center in Sarajevo, Bosnia-Herzegovina, and will not be distributed anywhere outside the former Yugoslavia.

According to government figures, there are more than 3 million land mines currently buried in Bosnian soil, with at least

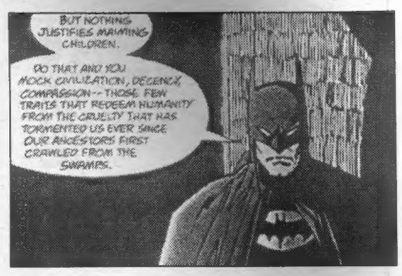


as many rounds of unexploded ordnance. There are more than 16,000 registered fields containing the mines, but thousands of additional fields remain unidentified. The government further estimates that there may be as many as 110 million unexploded land mines worldwide. As many as 25,000 people, many of them children, die each year from encounters with ordnance.

At the press conference Ambassador Albright said, "I have seen firsthand the heartbreaking devastation of landmines and the horror these weapons of mass destruction in slow motion inflict, especially on children. Our toughest job is teaching these kids — already struggling to rebuild their lives in war-devastated countries — about the hidden danger beneath their feet. Because of this initiative, tens of thousands of children will have a better chance of staying alive."

DC Comics President and Editor in Chief Jenette Kahn said, "When UNICEF's Judy Collins told me about the situation in Bosnia-Herzegovina, it sounded like a problem where we could be of help. We chose Superman to carry the message of land mine awareness because he is uniquely renowned, not only for his humanity and compassion, but also as a citizen of the world. We're proud to be part of this remarkable alliance of government agencies, non-profit advocacy groups, and private industry."

Batman has also taken on social issues in the past few years. *Batman: Seduction of the Gun* dealt with the threat of handguns, while the adaptation of the Andrew Vachss novel *Batman: The Ultimate Evil* dealt with the sexual exploitation of children. Writer Dennis O'Neil takes readers on a trip through the minefields of modern Europe in *Batman: Death of Innocents*, a 64-page one-shot which shipped to shops Oct. 23. In addition to a story featuring Batman's one-man rescue mission to "Kravia," a European country torn apart by civil war, the one-shot has essays by anti-land-mine legislation author Senator Patrick Leahy, anti-land-mine advocate Col. David Hackworth, International Campaign to Ban Land Mines Coordinator Jody Williams, and Land Mine Survivors Network Co-Director Jerry White.



Batman: Death of Innocents Editor Scott Peterson said, "This book is one of the most powerful Batman stories ever, not only because of the seriousness of the subject matter, but also from an artistic standpoint. *Batman: Death of Innocents* is one of the best comics I've ever worked on. I'm incredibly proud of this book."

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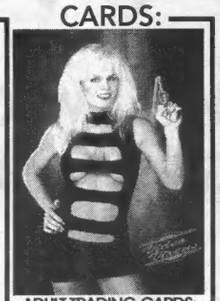

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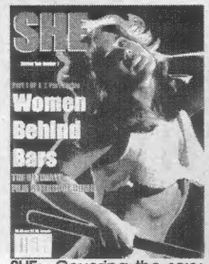

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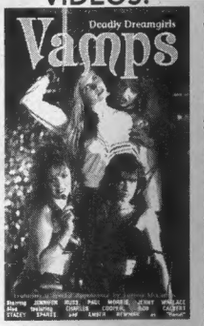

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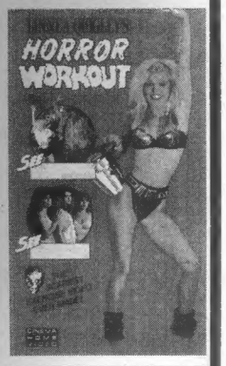

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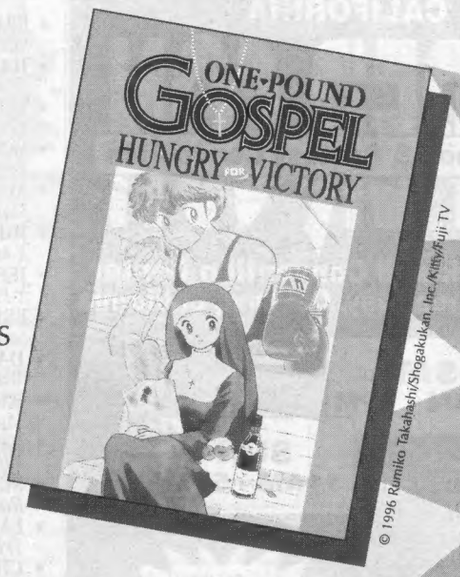

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Batiuk realizes super dream in 'Winkerbean' wedding

By Michael Dean

Although comics readers are getting used to seeing super-heroes taking wedding vows, they may be startled this week, as they turn to the funny pages of their local newspaper and find Batman walking up the aisle with Robin.

The dynamic duo, however, are actually Les and Lisa of Tom Batiuk's long-running *Funky Winkerbean*. In the culmination of a courtship that has been running almost as long as the strip, the whole gang gathers, in costume, to help the two characters tie the knot in a Halloween-themed wedding.

Asked what gave him the idea, Batiuk told ***CBG***, "This is going back several years, but a friend of mine had a wedding in which everybody came in costume, and there was a Batman and a Spider-Man, and I thought if I ever did a wedding for Les and Lisa, I'd have it be a costume wedding."

Batiuk said he has been a longtime comic-book fan and turned to strip work only after he failed to break into comic books. Referring to the wedding sequence, in which several characters appear as comic-book heroes, Batiuk said, "It's been a dream come true to finally ink 'Spider-Man.' I grew up reading Julie Schwartz's DCs and I fell in love with Stan Lee's characters at Marvel. When I started out, I tried to get a job at DC and Marvel, but, luckily for me, they turned me down."

Lisa was introduced to the strip in the early 1980s and took center stage during a controversial sequence focusing on her teen pregnancy and her decision to give up her baby.

The newlyweds' honeymoon in New York City will have to wait until spring break, which will coincide with the strip's 25th anniversary. During this working honeymoon, Batiuk said, Les will struggle to balance his time between Lisa and research for the book he is writing.

The subject of Les' book? The murder of the protagonist of Batiuk's other strip, long-cancelled: *John Darling*. In honor of *Funky Winkerbean*'s 25th anniversary, Batiuk promised to resolve a mystery that has been dangling since *John Darling* ended in August 1990.

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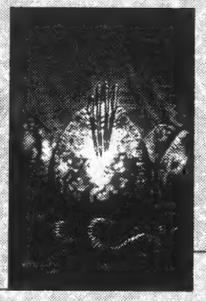

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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

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Murray R. Ward

No doubt the eulogies for Mark Gruenwald have been pouring in in great numbers. Allow me to extend the following sentiments, which I've also forwarded to Mark's colleagues at Marvel.

Mark Gruenwald gave me a job doing what I love best at a time when I really needed the work, and he let me do things my own way, even when he disagreed with me. You can't have a better editor than that. Also, I'm sure there would have been no *Marvel Universe Handbook* or *Marvel Indexes* for me to work on in the first place, if not for Mark's efforts.

It had become fashionable over the last year to pan Mark's long run on *Captain America* by way of praising the efforts of Mark Waid. I wish now I had written him just one more time to let him know that I still considered his version of Cap the definitive article.

Marvel simply won't be the same without him.

Richard M. Brown
2326 Cabot
Detroit, MI 48209

Independence Day is an epic! It is on my list of favorite movies. What I find interesting is how it "borrowed" from other movies *[**Spoiler Warning:** Many incidents from the film are discussed.]*:

1. *Star Wars* fight scenes copied.

2. *Jurassic Park* lines revisited.

3. Villains took from our power supplies, as in *V*.

4. Drunk said, "I picked a great day to quit drinking." (copying Lloyd Bridges in *Airplane!*)

5. Computer said "Good Morning, David" — taken from another movie.

6. White House destroyed (as in *Superman II*).

7. Statue of Liberty destroyed (*Superman 3*).

8. Area 51 explored (as in *X-Files*, Montel Williams, *etc.*).

9. Brent Spiner acted in this science-fiction story — as he did in *Star Trek: The Next Generation*.

10. Drunk said, "I'm back" — reminiscent of *Poltergeist*.

11. *The Day the Earth Stood Still* is on TV.

12. The song "It's the End of the World as We Know It" is played early in the movie.

13. A computer virus to beat aliens instead of *War of the Worlds*' Earth viruses.

The list is extensive. However, the movie is thoroughly entertaining, and the box-office results speak for themselves.

Cary William-Shannon Coatney
c/o Comics & Cards
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North Hollywood, CA 91606

I wasn't going to open my mouth, but I think tradition dictates, since I reviewed the first one more than two years ago, I'm destined to comment on the *Crow* movie series.

I got to catch the sophomore effort on opening day at a twilight showing in Westwood after a visit to my pal, Laura Carpenter of Galactic Trading Post.

When I got to the theater, half-expecting it to be sold out at every screening, got my popcorn and fruit punch, found a seat in the center so I could be blasted away by the digital sound experience (I'm a spoiled brat when it comes to THX; every movie I see has to have THX; praise George Lucas), I noticed immediately that there was a problem. Let's see: I'm in Westwood, a big college town and a popular movie hot spot (lots of premieres are held here), it's opening day, it's a $4.50 matinee showing for us lowlifes who can't afford dates, and the place is not even a quarter full. *The Crow: City of Angels* should have been retitled *Crow: The 10½-Minute Ride*, because that's what it feels as though you've been through — a cheap thrill-a-minute amusement ride without such essentials as a good plot, character development, and decent acting to enhance your enjoyment.

Even with Brandon Lee's life coming to a tragic end during the production of *The Crow*, Miramax saw a bottomless franchise from just the video and soundtrack sales alone. So there had to be some marketable way to have it endure. One such trick was to change the format and have it made into an anthology, with a different actor portraying the hapless victim of gang violence and the Crow resurrecting that person to mete out justice on the perpetrators one by one, until you get to the mastermind leader who somehow manages to find a weakness in our hero.

Such as the case with Vincent Perez.

As with Brandon Lee's portrayal of Eric Draven and his lust for revenge for his wife's execution, comes Perez's rendition of Ashe's retribution for his son and him. Perez, as I understand, is a popular actor in Europe, and this is his spectacular American debut. Although he is nimble in the action scenes, he tries too hard to fit Lee's shoes. He's a Crow with

(Continues on Page 14)

Cow-Boy By Jay Hosler

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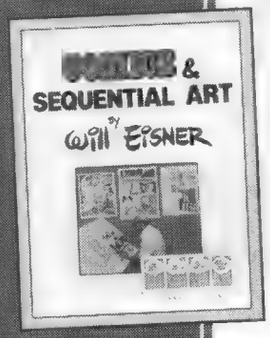

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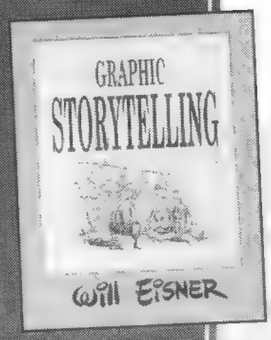

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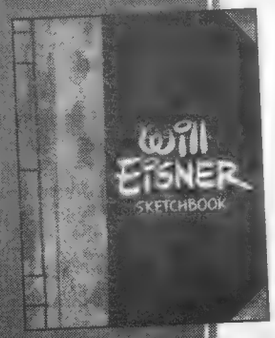

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Oh, So?

From Page 12

a Mediterranean accent reciting souless dialogue (uninspired lines such as "so even if I finish with what I've been sent here to do, what if I don't want to go back?") that barely draws attention to himself.

However, the movie does have its share of fun: Iggy Pop's robust performance as henchman Curve is a real hoot, as well as Blockheads' leader Ian Dury as a gay tattoo artist. Mia Kirshner reprises her narrative role as Sarah from the first film, and you've got Richard Brooks as the big bad wolf in this one. There is a small supporting role from the girl who played the yellow ranger in the *Mighty Morphin Power Rangers*. Of course, you have your usual fare of choreographed eroticized action scenes. Perez's Crow loves Harleys instead of rooftop hopping, walks through fire, has sex-club gun battles, plays with blow-up dolls, and enjoys a few palm-tree explosions thrown in. (I abhor these, since I'm an environmental activist. Just as people hate to see animals mistreated, I detest palm trees being blown up for no apparent reason.) And, if you like gruesome bird-crucifixion scenes, then here it is in all its wing-flapping glory. With all this pulse-pounding excitement in THX, is it any wonder that I had more fun trying to scrape the popcorn kernels from between my teeth?

I did like the ending, which was snappy and you kind of guess what will be set up for the third movie. Only problem is: Will I be suckered in for the same exact story a third time?

As with the first movie, it was directed by a music-video maestro, (the Cure's pal) Tim Pope. The script is by David S. Goyer, which fails to capture the novelty of the first Edward Pressman-Alex Proyas production. I guess nothing is going to top *The Phantom* and *Trainspotting* as my favorite pics of the year.

R.C. Harvey
2701 Maplewood Drive
Champaign, IL 61821

Moran and Mack may have been on the radio before Amos and Andy, but so were quite a few blackface comedians, leftovers from the routines of minstrel shows. Among them were Honey Boy and Sassafras (George Fields and Johnnie Welsh) and Molasses 'n' January (Pick Malone and Pat Padgett). And then there was Sam 'n' Henry, the firstborn of Freeman Gosden and Charles Correll (the creators of Amos and Andy). *Amos and Andy* began March 19, 1928; *Sam 'n' Henry* ran for two years just before that, from Jan. 12, 1926, until Dec. 18, 1927 — nearly 600 broadcasts. Gosden and Correll invented their second blackface radio duo in order to "syndicate" their show by selling recordings of it to other radio stations. The *Sam 'n' Henry* station (WGN, the Chicago *Tribune*'s station) owned the show and refused to let Gosden and Correll syndicate it. So when their second yearly contract for *Sam 'n' Henry* ran out, they jumped ship and went to WMAQ, but they needed a new title for the show. According to legend, they didn't come up with a good title until the day they reported for the first airing. On that day, they were actually on the elevator ascending to the radio studio when the elevator stopped to

pick up another passenger, whom the elevator operator greeted with a cheery hello — "Hey, it's famous Amos," he said. Bingo.

And I suppose "Handy Andy" inspired the other name. Or did it? In the vicinity of this missive is a photocopy of the dustjacket of a book called *Two Black Crows in the A.E.F.* The U.S. Army in World War I was called the American Expeditionary Force. And this comic novel is about two American black men who find themselves overseas in the service. It's supposedly written by Charles E. Mack of Moran and Mack. And in the book, "Moran" plays a character named "Willie," and "Mack" plays a character named "Amos." The novel was published in 1928. Was it published before Gosden and Correll named their new radio show? Or after? Who knows?

Maybe Jim Scanarelli of *Gasoline Alley* fame, who has the largest collection of *Amos and Andy* stuff I've seen. I'll ask him.

I guess the real author of the book is probably Charles Emmett Sellers, since "Mack," the character he played, apparently appropriated Sellers' first name and initial.

The Gosden and Correll history, by the way, can be found in an excellent book by Arthur Frank Wertheim, *Radio Comedy* (Oxford University Press, 1979). Wertheim doesn't mention Charles Emmett Sellers or George Searchy as the white fellas in audio blackface playing Moran and Mack. Instead, he gives the names George Moran and Charlie Mack as the actors as well as the characters; the show was called *Two Black Crows*. Hence, the novel's title.

But now I'm stuck. Was there a Sellers? A Searchy? Too many names per capita here, gang. Let's see: Sellers played a character called Charlie Mack who is later credited as the author of a book in which a Mack-like character is named Amos.

About Teddy Roosevelt. I've included a couple cartoons about the famous Rough Rider, including the cartoon that inaugurated the Teddy bear. (The newspapers reported that Roosevelt refused to shoot a bear brought into his camp for that purpose; the cartoon refers to this incident, and because it showed a side of Roosevelt that gratified his many admirers, it inspired other cartoons about TR and bears.

(Continues on Page 16)

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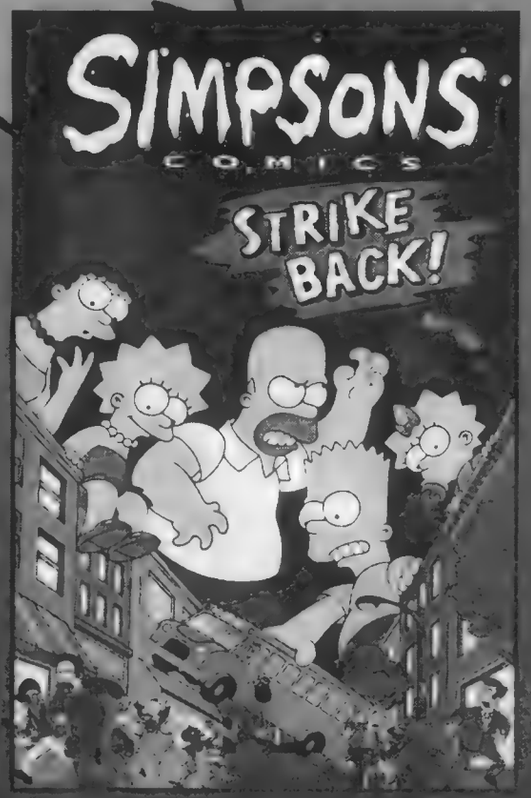
All this and more are in *Simpsons Comics Strike Back*, along with Lisa, Maggie, Marge, Homer, and the rest of the Springfield gang. Say you read it for the biting social commentary. (We won't tell.)

NEW SIMPSONS!



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Oh, So?

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which resulted, in turn, in Roosevelt's association evermore with Teddy Bears. The cartoonist, incidentally, was Clifford Berryman, who eventually began using a little bear as a signature dingbat — like Oliphant's penguin; he was, after all, the "bear-y"man, eh?)

Incidentally, TR gave a speech in New York in 1915 which included the following: "There is no room in this country for hyphenated Americanism ... The one absolutely certain way of bringing this nation to ruin, of preventing all possibility of its continuing to be a nation at all, would be to permit it to become a tangle of squabbling nationalities." Times don't change as much as we think they do.

Pablo Puerto
2376 S.W. 25 Ave.
Miami, FL 33145

I rarely write to any publication, but after reading some of the letters from other *Oh, So?* correspondents in ***CBG*** #1189, I was galvanized into action. The letters in question came from readers who are in my age range and paralleled thoughts about comics and their current state that I have often mused about.

Let me first state that I am 37 years old and a lifelong reader of Marvel. I have almost-complete collections of all itsmajor titles which my cousin and I (Hi, Ped!) would exchange for our reading enjoyment. I would trot out *Daredevil* #8-44 and lend them to him in return for a run of *Spider-Man*, which in turn would be exchanged for a *Fantastic Four* set when I was done, *etc.* When he decided to stop buying comics, he graciously gave me all of his back issues, since he saw that I wanted to keep the collection going.

I was reminded of my early days in trying to patch holes in the collection after I read the comments by Bill Welsh. When I was a child, I used to send money (actual cash — no checking accounts when you're a kid) through the mail to dealers after detailing extensive want lists with alternates. I was never shortchanged and I should take this time to acknowledge Robert Bell for his honesty and fair dealings with a non-world-wise kid.

I identified with reader Robert C. Lane, who realized he was "a child of the Silver Age," as he prompted me to "remember when a single comic book told an entire fun-to-read story."

I usually let my comics titles build up to the latest 10 to 20 issues before I sit down and read them through at one sitting, giving me, say, an *Avengers* novel with a beginning, middle, and end framework. I can't tell you the number of times that I have read a year or year-and-a-half of one title and have yet to complete a story arc, either because the writer is in love with his own words or because the ending occurred in a completely different title, due to crossover-mania.

As proof, I offer a recent, interminable, *Daredevil* storyline: There are two versions of the hero prowling Manhattan until Matt, with the aid of Stick, goes introspective and discovers (much to the reader's non-surprise) that it is only Matt wrestling with his "self" that must be reconciled for inner peace. I have summarized a plot in one sentence out of the gibberish which took several issues of manufactured angst to ensue. Will Eisner could and did give more plot, characterization, and pathos in a seven-page story than were found in this multiple-issue tree-waster. Am I alone (as the letter pages for these issues suggest), or are there other readers who feel this was just an overly lengthy rehash of that old chestnut where the super-hero struggles with inner demons?

At least that story had a beginning, middle, and end contained within its own title. After reading through a run of *Spider-Man* (the only Spider-title I have ever collected), there are several story arcs that have been inexplicably resolved..

Inexplicably, that is, unless you subscribe to crossover merchandising. Gone are the days when I could pull 20 issues at random from that title and get two to six complete stories (with some admittedly small carry-over sub-plots). If you cannot even write a decent story for one title, how can you have it cross over to three more? Thank goodness, the reading public had a strong negative reaction (slumping sales) to this plotline, and all will soon be reversed. Now, those crossovers, though — I would favor inserting some catch-up paragraphs at the beginning of these stories for the reading public that does not subscribe to the myriad of excess titles necessary for a complete arc. As I have demonstrated, it is not too difficult to summarize one of today's complete stories.

Finally, Greg Gildersleeve laments that "DC now seems to be reinventing the old stories in some warped fashion that might appeal to kids who have no sense of or interest in characters with a 40-year history." The same can be said for Marvel. It wanted to phase out a married Peter Parker for a return of an unattached, free-spirited Ben Reilly; Tony Stark was killed for a younger version; and the FF and Captain America will be getting retooled origins (by the way, how many times have you been subjected to a recap of their origins in the past, say, 300 issues of their comics?)

If Marvel would spend more time thinking of intelligent plotlines and demonstrate the characterization that made it appeal to readers of all ages at its Silver Age onset in 1961, wouldn't it follow that the younger readers of this generation would give them a look, also? Does Marvel think characters have to be made younger and destroy their history for this to happen? Hey, Marvel, here's a free idea from someone who is not even a writer: Almost every Marvel hero has been altered genetically, chemically, or even irradiated, so there's your blanket explanation of why they stay looking young. This will give you a revolving door when it comes to supporting characters, as well. Honestly, no one ever questions why the kids in *Peanuts* never grow up, and they seem just as popular and real as any super-hero.

As an open question to Marvel, I ask how long you will be plaguing your main titles with gimmicks in order to come across that magical combination to attract newer readers? Will it be at the cost of your older, more established clientele, who will tire of these experiments at their expense? I'm just guessing, but it's probably not an insignificant amount of capital that is represented by these older readers to buy your high-priced product. That stable market

(Continues on Page 18)

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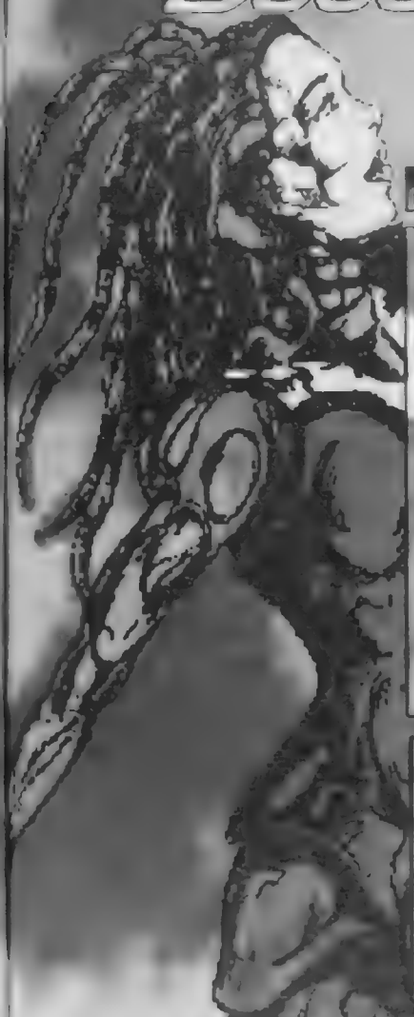

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EVENTS FOR A NEW WORLD

Oh, So?

From Page 16

should not be taken for granted.

Bruce Brocka
1005 Mississippi Ave.
Davenport, IA 52803

The "eras" of comic-book publishing have never been well-defined or commonly agreed upon, and, with 60 years of publishing history, it would seem past time to hammer down the primary ages and analyze what makes them distinct from one another. (Face it. If we don't, some Ph.D.-seeking geek who has never read a comic book will do it for us.) In the following tables, I've made my stab at it, using generally accepted ages and adding interim ages (yes, I've read too many archaeology books on the Ice Ages) and christening the current era "Chrome" in keeping with Overstreet's recent Platinum description for very early material.

Koch and Koch use the term "Lead" for our modern era, but this seems too negative for the quality of comics out there. Besides, lead pollutes our environment. (But wait. Maybe Koch is on to something here.) I think an analysis of this sort would aid collectors as well as social historians. Other large-scale social events besides war (the traditional comics cohort) may better correlate. (Technology, perhaps? Do comics better track — or lead — the emergence of TV, video games, *etc.*?) Anybody else have ideas on how to slice up the comics universe?

1) **Platinum (1933-1938)**
War: None
Publisher numbers: Few
Quality of material: Low
Moment: *Funnies on Parade* #1 (1933)
Distribution system: None

2) **Golden Age (1938-1951)**
War: WWII
Publisher numbers: Many
Quality of material: Mixed
Defining Comic Book: *Superman*
Moment: *Action* #1 (June 1938)
End point: *All-Star Comics* #57 (1951)
Distribution system: Traditional [newsstands, retail stores]

3) **Horror Time 1 (1951-1956)**
War: Korean
Publisher numbers: Many
Quality of material: Low, except EC
Defining Comic Book: Entire EC line
Distribution system: Traditional

4) **Silver Age (1956-1972)**
War: Vietnam
Publisher numbers: Few
Quality of material: Mixed
Defining Comic Book: *Fantastic Four*
Defining Comic Book — DC: *Showcase* #4 (1956)
Defining Comic Book — Marvel: *Fantastic Four* #1 (November 1961)
Distribution system: Traditional, but back-issue business started
End point: *Marvel Team-Up* #1

5) **Interim (1970-1975)**
War: Vietnam
Publisher numbers: Few
Quality of material: Low
Defining characters: Kamandi
Distribution system: Direct market fully emerges

6) **Bronze Age (1975-1987)**

7) **Interim (1987-1992)**
Emergence of *Punisher*, precursor to tougher, grittier comics

8) **Chrome Age (1992-)**
[Kamandi?
Tougher and grittier comics compose only one type of comic book. And ***Teenage Mutant Ninja Turtles*** *is surely the Defining Comic Book of* ***some*** *era. One reader's suggestion — made only a few years ago — takes on added meaning. He proposed the term for current comics should be the Diamond Age. He emphasized the many facets of today's industry. Recent developments make his suggestion even more* ***apropos****.*
Readers?]

Marcus J. Kelligrew
Courageous Studios
110 Park Lane
West Harrison, NY 10604

I would like to introduce myself. I am Marcus

(Continues on Page 20)

COMIC BOOK ERAS

Era	Years	Length	Archetypal Comic	Reigning Theme	War	Key Artists	Starting Comic
Platinum	1933-38	5 years	Funnies on Parade	Comic strip reprints	None	Outcault	Funnies on Parade #1, 1933
	Comics are born, and are mainly reprints of newspaper comic strips						
Gold	1938-51	13	Superman	Super powered heroes	World War II	Many	Action # 1, June 1938
	Comic books become distinct by inventing superpowered characters fulfilling vicarious urges						
Interim 1	1951-56	5	EC	Sci Fi and Horror	Korea	EC Artists	(After All-Star 57, 1951)
	Comics are attacked as degenerate material, and are censored in a shameless, unparalleled, and largely forgotten episode. Brilliant satirists and writers at the EC comics line create masterpieces. This remains the theme of interim periods: mainstream mediocrity or dormancy, and a few brilliant gems emerge, sowing the seeds for future growth						
Silver	1956-70	14	Fantastic Four	'Relevant' super heroes	Vietnam	Lee-Kirby, Steranko	Showcase #4, Oct 1956 Fant. Four #1, Nov 1961
	Comics are relevant, hip and rejoin the mainstream popular culture, are targeted at an older audience						
Interim 2	1970-75	5	Conan	Sword & Sorcery, Horror	Vietnam	Wrightson, Windsor-Smith	Conan #1 October 1970
	Titles explode, quality implodes. This is the time of the D.C. implosion, and Marvelous mediocrity. Medium run titles start in this time (100-150 total issue run) but almost none survive the bronze age intact.						
Bronze	1975-86	11	New X-Men, New Teen Titans	Mutants	None	Miller	G.S. X-Men #1
	Quality slowly improves, really a period of mediocrity, low production quality (by today's standards)						
Interim 3	1987-91	5	Punisher	Mutants With Attitude	Cold War collapse	Many emerge	Watchmen #1; Punisher #1 Batman: Dark Knight Returns
	Emergence of very high quality illustrators; emergence of high quality writing at D.C.; Explosive growth. Not as dormant an interim as others, but characterized by industry seeking new directions, as in other interims						
Chrome	1991-??		Many	Grim & Gritty	None	Many	X-Men #1 (A-E)
	High quality art, and production; emerging high quality writing, great rise of independents; creative renaissance of DC.						

ANIMAL QUACKERS

BY CARL BARKS

SOLD OUT

Thank you for your more-than-enthusiastic response! We sent out one flyer on this new Carl Barks Limited edition and are pleased to announce that the edition is completely sold out. If you missed out on the opportunity to own this book, we can refer you to a dealer who **may** still have copies for sale.

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Oh, So?

From Page 18

Kelligrew, artist and co-founder of Courageous Studios. Some of you may have noticed that I was on the ***CBG*** Fan Awards list for penciller, inker, and letterer. This was on the strength of Eric J. Goldstein's (writer) and my work on *The Amazing Adventures of Captain Courage,* and I would like to thank all our fans.

Courageous Studios was formed at the Ramapo Comic Convention in 1995. Eric and I met Steve Busti, publisher of Flashback Comics, and he offered us space in *Fantastic Worlds* #2. Thus, we created Captain Courage and Cadet sidekick Johnny Halo.

If you like fun and exciting comics, then *The Amazing Adventures of Captain Courage* is for you. This comic book is written and drawn with a nod to the '50s and '60s. I draw it with Kirby, Buscema, Romita, and Kubert in mind, and Eric is crafting fun science-fiction adventures with humor and action.

Right now, we are working on our first full issue, which features the introduction and origin of Cadet Kitty Nova. This issue will have three stories and, as in all issues, will be "Done in One," as coined by Maggie. As you can tell, Eric and I are very excited.

I apologize for going on and on, but we think this comic book is a lot of fun. If anyone is interested in our first appearance in *Fantastic World* #2 (which has a cover of Cap and Johnny by Rich Buckler and Joe Sinnott) or any posters we have created, please contact me at the above address. Any publishers are welcome.

Ali T. Kokmen
185 W. Houston St. #5G
New York, NY 100 14

In his letter in ***CBG*** #1191, Bruce Yurgil nominates the first Christopher Reeve Superman film as the "dumbest comic-book story of all time." Although I'll agree that the movie was flawed, such an extreme assertion impels me to contribute my two cents' worth of rebuttal.

Yurgil's distaste for the film centers on the last moments, where Superman flies around the Earth at super-speed, making the planet rotate backward and thereby reversing time, a feat Yurgil (and many other critics over the years) deems "idiotic." Actually, the sequence is only idiotic if you chose to take it literally. If you chose to regard the sequence as a visual metaphor for time travel — a way for the filmmakers to convey Superman's travel back in time without resorting to a clumsier form of exposition — it is much easier to accept. After all, Silver Age comics used to denote Kal-El's time travel by showing year numbers whizzing by in sequence, and I doubt anyone concluded that there were literally big numerical guideposts set up along the time stream like temporal Burma Shave signs; there's no reason we can't regard the film sequence similarly.

(Regardless, as others have noted over the years, the actual problem with the end of the first Superman film doesn't have anything to do with the sight of the Earth rotating backward. The real problem is that, having gone back in time, Superman doesn't do anything to alter the history he just witnessed. How his travel back in time changed history to save Lois' life is never explained. That's the real problem with the film's ending. But I digress.)

Finally, in a contention defying the logic of causality, Yurgil concludes that the (arguably) ludicrous ending to this film is the reason that the general public doesn't take comics seriously, that "teachers and other members of academia turn up their noses at comic books," and that "newspaper comic strips garner more respect than their funny-book cousins." Even if Yurgil's conclusions are true — and it is debatable whether they are — I am reluctant to wholly attribute them all to a single cause, a single film.

In the years since that first Superman film, there have been so many events in the comics world that may have shaped perceptions of the medium that I cannot buy into a generalization attributing those perceptions to any single event over any other. Sure, the public's perception of comics may have been shaped by the ending to the first Superman film, but it may also have been influenced (for better or worse) by: any of the film's sequels; or by various films based on *Batman, Captain America, The Punisher,* or *Howard the Duck*; or by the animated and live-action TV incarnations of *The Flash, X-Men, Spider-Man,* and *Generation X*; or even by events in the comics industry itself, such as the publication of *Watchmen, The Dark Knight Returns,* or the death of Superman.

Yurgil is, of course, free to dislike the film for whatever reasons, but it's unfair and inaccurate for him to pin all the industry's current public-relations woes on a film nearly two decades old.

Tony Kolodziej
7719 Farrell Dr.
Amarillo, TX 79121

In regards to Maggie's editorial in ***CBG*** #1192 concerning filing personal comic-book collections: My lack of organization finally got to me several years ago, when I found myself spending several hours looking for one particular issue.

So I placed all of my Golden Age, key Silver Age, and other special (to me) comics in three-hole Mylars in binders (about 20-25 per binder). I then printed the contents of each binder along the spine with one of those neat electronic label makers. Finally, I moved some of my old technical books to my office and made room for 41 binders in my barrister bookcases in the den. This proved to be more expensive than I had first thought it would be, but I sure do enjoy it this way.

Halloween is nearly here again, and I'd like to mention something to the readers of ***CBG***. For the last 20 years, I've given comic books to trick-or-treaters; generally, I'll keep a stack of funny books for the young children and another stack for the older kids. Needless to say, our house has become a favorite stop each year, and we probably give out 100-150 comics each Halloween. Our biggest problem is preventing children from repeating their visits two or three times. I became concerned with the scares parents had in the '70s about poison-laced candy and decided to give out comics and — who knows? — maybe spark some literacy. I have never had a child ask for candy instead. In fact, several times parents who accompanied their children have asked for and received a comic book, too!

I was gratified last Halloween when a father

accompaning his 4-year-old son to our door mentioned that he had received on a Halloween 20 years past from us comics that had started him reading. So, if the readers of ***CBG*** are concerned with organizing their comics collections and don't know what to do with the low-grade comics that they don't plan on keeping, I say give them to trick-or-treaters and start some future readers on their way.

Brian G. Philbin

I wanted to inform you of the recent problems with receiving subscriptions through the mail. I spoke to your very courteous subscription department, who informed me of the US Postal Service's "re-classification," which included the elimination of some distribution centers, intended to speed up the mail (phphphhhtt!). This would explain why my copies were consistently more than two weeks (sometimes three) late for the past month or so. Didn't you resize the format recently in order to more easily accommodate USPS' delivery system?

Anyway, I asked them where to write — and they suggested I pick up a customer-service card at my local USPS branch — which would have the correct address to write to, if I just want to write a letter (and I will). I thought you might want to inform other readers/subscribers to do the same. I was remembering some years ago when y'all printed the letter that Greg Loescher sent to the Postmaster General — I really think that the pressure really worked that time (whether it was solely the letter from Krause Publications or the combination of that and reader letters) and I believe it would be prudent to apply it again. They do, after all, "deliver for you/us."

[Thank you very much for pursuing this. Krause, too, is hard at work on this end, looking at everything from shipping centers to software to improve the suddenly nuts situation. I hope it can be resolved soon. In the meantime, folks are already providing us with information, when they've kept track of when their issues arrived.

Things should improve soon, we are told.]

Margaret O'Connell
20 W. 43 Street, Rm. 1738
New York, NY 10036

CBG #1185's installment of *Bumpkin Buzz* was hilarious, as (almost) always. The earlier examples in the fictitious Cover Gallery of Time were especially funny — "Nazi Turnips from Jupiter," "The Insufferable Angst-Man," and, of course, the classic squeaky-clean exchange between our heroes: "We must halt [the villain's] discourteous rampage!"

"I want so to help you, Buzz, but this excessive dialogue balloon is blocking my path!"

However, I think Brian Douglas Ahern has overlooked something in assigning generic codenames to his 1980s Team Bumpkin characters. Contrary to his apparent belief, there actually is a real character called Flying Girl. She is created, written, and drawn by Elizabeth Watasin and appears semi-regularly in Slave Labor's *Action Girl Comics* (edited by Sarah Dyer), most recently co-starring in a team-up story with the title character in *AGC* #8.

In a weird way, this character reminds me of a more low-key version of Scott McCloud's *Zot!* (Oh, when will we ever see new issues of this series again, or even the rest of the collected reprints?) Not only does Ginnie/Flying Girl not have a secret identity, but, as with Zot, everyone around her seems to take her super-power perfectly in stride. In *Action Girl* #6's "Morning," Flying Girl's only solo appearance published so far, she flies to school in her usual (literal) uniform of blazer and plaid skirt and lands in plain sight on the street without any of her classmates acting any more surprised than if she'd suddenly stopped her car and decided to walk the rest of the way. When a suicidal fellow student decides to end it all by jumping out the window, he matter-of-factly warns the teachers who are trying to dissuade him not to send for the police or the flying girl. Of course, she comes anyway, but Watasin's whole approach to the situation is so unmelodramatic and free of the usualclichéd super-hero conventions (Ginnie actually has trouble preventing her suicidal classmate from plummeting to the ground after he jumps, since she's no bigger or stronger than he is) that it's like seeing the whole concept for the first time with fresh eyes.

Since Elizabeth Watasin is Thai, this fits right in with Eddy Choi's *Oh, So?* letter in ***CBG*** #1187 about Asian-American comics creators. In addition to her work in *Action Girl* on Flying Girl and another character, the obstreperous Susanoo the Brawler (Watasin wrote and drew virtually all of *AGC* #8), Watasin also self-publishes her own alternative mini-comic, *A-Girl*.

Other female Asian-American comics creators include Jacqueline Ching of Milestone, who, in addition to being an editor there, has recently been writing *Static,* and Elizabeth M. Smith, who is half Japanese and wrote several back-up stories for various Superman titles back in the 1980s, including a Lori Lemaris story in which Lori foiled the schemes of un-dolphin-safe tuna fishermen. Steve Leialoha (Hawaiian) and Ted Boonthakit (also Thai — sorry, I'm not sure of the correct spelling) should also be added to Choi's list of Asian-American comics creators. I'm not sure which companies they're working for now, but Leialoha used to be the regular editorial cartoonist for *The Comics Journal,* among many other credits, and I believe Boonthakit drew a regular series for First Comics in the '80s.

Also, I think Choi's statement that "*Xombi* was the first comic book with an Asian-American who didn't use martial arts to defeat evil" is not entirely accurate. I believe Valiant's *Dr. Mirage,* whose titular hero was originally from Hong Kong, had been appearing for some months before the first issue of *Xombi* came out from Milestone. *Dr. Mirage* was a charming, witty series that came across sort of like Nick and Nora Charles as paranormal investigators. Since Dr. Mirage himself was reduced to a (usually) intangible phantom by an evil magician's spell in the first issue, any martial-arts action that was required was handled by his glamorous but formidable Brazilian wife, Carmen.

I believe this series was drawn and occasionally co-plotted by the same Bernard Chang whom Choi mentions as now working for Acclaim. In fact, when one of the Valiant editors appeared on the WBAI comics radio talk show *'Nuff Said* (which currently airs Sunday evenings in New York from midnight to 1 a.m.), he said that the original plan had been for Dr. Mirage to be Brazilian himself. However, they decided to make him Chinese after Chang became involved in the project, since he could act as a resident consultant.

Now Appearing

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible**. The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

November 2

Chip Kidd and **Geoff Spear** (creators of *Batman Collected*) at Four Color Images, 32 Watts St., New York, **New York** 10013, from 1 to 4 p.m.

Harvey Mercadoocasio (creator of *Europa and the Pirate Twins*) at Ron's Collector's World, Annandale, **Virginia**. Call (703) 256-8406 for location and times.

Paul Mellette (writer of *Battleground Earth* and *Volunteer Comics*), **Chuck Angell** (penciller of *Battleground Earth* and *Volunteer Comics*), and **Glenn Anderson** (inker of *Battleground Earth*) at Giant Comic Book Warehouse, 377 North U.S. Hwy. 17-92, Longwood, **Florida** 32750, from 11 a.m. to 1 p.m.

November 3

Harvey Mercadoocasio (creator of *Europa and the Pirate Twins*) at Capital Associates, Tysons Corner, **Virginia**. Call (800) 222-2057 for location and times.

November 6

Rudy Coby (Fox magician and inspiration for Image's *Labman*) at Komic Kid, 16935 Vanowen St., Suite G, Van Nuys, **California** 91406, from 5 to 8 p.m.

November 8

Bernie Wrightson and **Joy Mosier-Dubinsky** (creators of *1111*) at Comics World, 1002 Graham Ave., Windber, **Pennsylvania** 15963, from 6 to 8 p.m.

November 9

Andrew Vachss (author of *False Allegations* and *Batman: The Ultimate Evil*) at Night Flight Comics, Cottonwood Mall, 4835 S. Highland Dr., Salt Lake City, **Utah** 84117. Call (801) 272-8343 for times.

Chris Renaud (artist of *Star Trek: Starfleet Academy* and various DC Overpower cards) at Dewey's Comic City, in the Alley at 19A Waverly Place, Madison, **New Jersey** 07940, from 1 to 3 p.m.

Harvey Mercadoocasio (creator of *Europa and the Pirate Twins*) at Ron Jordan's Comic Book Marketplace, Bordentown, **New Jersey**. Call (908) 828-5955 for location and times.

November 10

Harvey Mercadoocasio (creator of *Europa and the Pirate Twins*) at Ron Jordan's Comic Book Marketplace, Bordentown, **New Jersey**. Call (908) 828-5955 for location and times.

November 16

L.A. Williams (artist of *Magic: The Gathering* cards) at New Dimension Comics, 20550 Rt. 19, Cranberry Township, **Pennsylvania** from 2 to 5 p.m.

November 17

Harlan Ellison at Mysterious Galaxy, 3904 Convoy St., #107, San Diego, **California** 92111, from 2 to 5 p.m.

By Maggie Thompson

• Amid reports that Marvel is cutting back its 99¢ line with the exception of *Untold Tales of Spider-Man* and *Uncanny Origins*, Marvel is releasing other material that still may appeal to readers looking for old-fashioned entertainment combined with economical pricing for today's market. Marvel does so, mind you, by issuing squarebound reprint packages at $3.95 each. But they're worth buying for reading pleasure (which is what we're all here for, right?).

Elektra Megazine (#2 is cover-dated November but indicia-dated December 96) reprints the second half of "The Elektra Saga" by Frank Miller and Klaus Janson, finishing the story that began in *Elektra Megazine* #1. You *do* know that this is one of the classics of the field, right?

The Incredible Hulk Megazine #1 is dated November in the *indicia* and December on the *cover*. There's no indication in the text of specific source material for the reprints that appear here — but Editor Glenn Greenberg at least provides a discussion of why each story was chosen and what era in The Hulk's development each represents. This Hulk anthology provides a nice spectrum of stories from the character's history, ranging from a Stan Lee-Jack Kirby team-up to a Peter David-Todd McFarlane ditto. This is probably the best gift choice for someone who used to read comics; no matter the era the ex-fan likes, he or she will have a nice, self-contained example.

Halloween Megazine #1 (Dec 96) is written by Marv Wolfman, pencilled by Gene Colan, and inked by Tom Palmer — and features Dracula reprints from *The Tomb of Dracula*. The indicia in this issue doesn't differ from the cover on the date but says the *price* is $2.99. What the indicia in this and the other *Megazines doesn't* have is information I couldn't find elsewhere, either: information on the original appearances of this reprinted material. Which issues are reprinted here? Damfino; Blade is obviously an already-established character, so the source of the material began after #10, but I can't locate any copyright information for the first appearance. Some looks as though it might have been picked up from the magazine, rather than the comic book, too. Sigh.

• ***Batman: Death of Innocents*** (#1, Dec 96, DC, $3.95) is subtitled "The Horror of Landmines." This is not the first of DC's stories with a well-argued political agenda — in this case a stong argument for international outlawing of land mines, in the same way chemical weapons have been outlawed. Written by Dennis O'Neil, pencilled by Joe Staton, and inked by Bill Sienkiewicz, the story is compellingly told — and the arguments are convincingly made. Buy this. Spread the word. As DC says in closing, "Because in real life, there's no Batman. Children are dying. And you can help."

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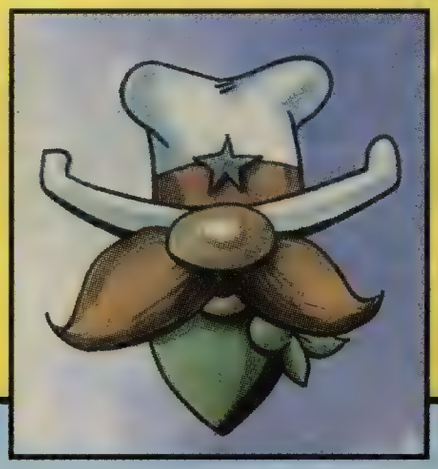

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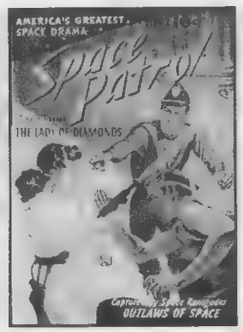
THE AURORA COLLECTION

Must be that Colorado air!

In August, 1996, another spectacular comic collection turned up in Aurora, Colorado! Like it's predecessors, the Mile High Collection and the Denver Collection, this collection is noted for its extremely glossy covers and off-white to light tan pages and most of the books have and identifying "D" or "C" distributors mark in grease pencil on the cover. The collection spans the years 1947-1956 and features many scarce horror, science-fiction, crime and super-hero issues.

Executive Collectibles is proud to make this collection available for the first time as part of a spectacular two day phone auction on Thursday and Friday, December 12th & 13th. Here's a sample:

Lot 4. Strange Adventures #10, DC 1951. Beautiful white pgs. Brt. colorful cover. 1" tear on top of FC. Slt. spine roll. Overall FN/FN+; (D). Estimate $200-300 ..... MB $100



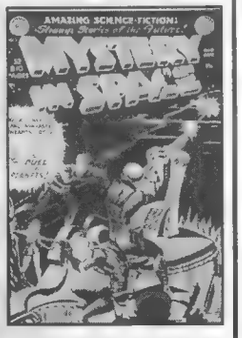
Lot 14. Space Patrol #1, Ziff-Davis 1952. Great Norm Saunders painted cover. Nice cream pgs. lt. yellowing inside covers. Several tiny spine stress creases. Krigstein interior art. Overall VF+; (C). Estimate $600-700 ..... MB $300

Lot 15. Space Detective #4, Avon 1952. Cool bondage cover. Glossy, brt. and colorful. Nice lt. tan pgs. Yellowing inside covers. Very minor abrasions on spine. Overall VF/VF+; (C). Estimate $150-250 ..... MB $75

Lot 16. Space Busters #1, Ziff-Davis 1952. Great Norm Saunders painted cover featuring Amazon Warriors in space. Nice cream pgs. 3 pgs. Krigstein. Yellowing inside covers. Tiny ¼" corner crease on FC. VF/VF+; (C). Estimate $600-800 ..... MB $300

Lot 17. Space Action #1, Ace 1952. Incredibly colorful cover with black background, cream - lt. tan pgs. Very lt. horizontal crease across FC & BC, yellowing inside covers & BC. Tiny corner chip on BC. Overall FN but appears much better; (D). Estimate $150-250 ..... MB $75

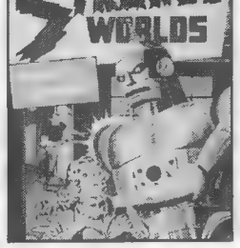
Lot 18. Space Action #3, Ace 1952. Nice off white pgs. Fabulous glossy black cover. Featuring weird alien. Moderate yellowing inside covers that shows through to BC. Several tiny spine stress creases. Tiny tear at bot. staple. ½" edge tear on BC. Overall FN/VF; (D). Estimate $200-300 ..... MB $100



Lot 19. Mystery in Space #3, DC 1951. Beautiful, glossy, black cover-fresh! Very, very minor spine roll. Cream lt. tan pgs. An exceptional book except for some moisture damage at bottom center of BC & last few pgs. Overall a fabulous Fine; (D). Estimate $300-400 ..... MB $150

Lot 22. Weird Science #8, EC 1951. Beautiful bright colorful Feldstein cover; cream lt. tan pgs. ¾" edge tear on FC; two dust shadows on BC; appears VF. Overall FN/FN+; (D). Estimate $125-175 ..... MB $65

Lot 23. Space Adventures #1, Charlton 1952. Cool meteor cover. A tough book this nice. Cream - lt. tan pgs. Several tiny spine stress crease. Small ½" chip on bot. edge of FC. Overall FN+; (D). Estimate $100-200 ..... MB $50



Lot 27. Strange Worlds #8, Avon 1952. Great robot cover. Lt. tan pgs. Several wrinkles and ¾" tear on FC. Toning along edges inside covers & BC. Overall Fine. Estimate $75-125 ..... MB $40

Lot 30. Amazing Adventures #3, Ziff-Davis 1951. Beautiful fresh, bright cover. Cream - lt. tan pgs. Small dirt stain 1st pg. about size of a dime. Great VF+; (C). Estimate $300-400 ..... MB $150

Lot 31. Amazing Adventures #4, Ziff-Davis 1951. Colorful robot cover. Cream - lt. tan pgs. Top of spine has a warp, about 1" area. Several spine stress creases, otherwise VF. Overall nice FN/FN+; (C). Estimate $50-100 ..... MB $25

Lot 32. Moon Girl and the Prince #1, EC 1947. Beautiful, flat and glossy covers with fresh ink and cream - lt. tan pgs. Light 1½" crease across the bottom corner of cover only. Overall VF (12/17). Estimate $750-1,250 ..... MB $375

Lot 33. Crusader From Mars #1, Ziff-Davis 1952. Fantastic painted cover! Bright, glossy fresh inks. Cream pgs. Light yellowing inside covers. Light dust shadow BC. Minor wear at corners of spine. VF/VF+. Estimate $450-550 ..... MB $225

Lot 1. Strange Adventures #6, DC 1951. Brt. red & grn. FC. Cream pgs. „ chip on corner BC. Several small spine stress creases. Overall FN; (D). Estimate $200-300 ..... MB $100

Lot 2. Strange Adventures #8, DC 1951. Nice cream pgs. Brt. colorful covers. Several, tiny spine stress creases. Very minor warping top left of book. Dust shadow on BC. Overall VF; (D). Estimate $250-350 ..... MB $125

Lot 3. Strange Adventures #9, DC 1951. Nice cream pgs. Beautiful black cover featuring Captain Comet (1st appearance - origin issue). Would be NM except for 1" chip on rt. edge of FC. Overall FN; (D). Estimate $500-700 ..... MB $250

Lot 5. Strange Adventures #11, DC 1951. Brt. dinosaur cover. Nice cream pgs. Very slt. spine roll. Tiny chip on top edge of FC & ½" chip rt. corner. One interior pg. torn. Overall F/VF; (D). Estimate $150-250 ..... MB $75

Lot 6. Strange Adventures #13, DC 1951. Toth art. Bright colorful cover; cream pgs; slt. yellowing edges inside covers. Top rt. corner of book has moisture damage. 2 pgs have large vertical cut. Appears NM. Overall FN; (D). Estimate $150-250 ..... MB $80

Lot 7. Strange Adventures #16, DC 1952. Awesome bright colorful covers. Cream pgs. 3 pgs. with large chips. Vertical bend near spine (only noticable upon close inspection). Overall VF/NM. Estimate $350-450 ..... MB $200

Lot 8. Strange Adventures #17, DC 1952. Fabulous colorful cover. Cream - lt. tan pgs. Toth art. Slt. miscut cover. Yellowing edges inside covers. Tiny chip on corner of FC. Overall VF; (D). Estimate $250-350 ..... MB $150

Lot 9. Strange Adventures #18, DC 1952. Awesome black cover. Cream - lt. tan pgs. Toth art. Small dust shadow on BC. Slt yellowing on inside covers. VF/NM; (D). Estimate $400-600 ..... MB $250

Lot 10. Strange Adventures #20, DC 1952. Cream pgs. Brt., glossy and fresh. ¾" tear on edge of FC. 1" spine tear. Yellowing inside covers. Slt. warp on rt. side of book. Overall FN; (D). Estimate $100-200 ..... MB $50

Lot 11. Strange Adventures #22, DC 1952. Nice off white pgs. Fresh, brt. glossy. Slt. dust shadow on BC. very minor staple pull. VF/NM; (D). Estimate $300-500 ..... MB $150

Lot 12. Strange Adventures #27, DC 1952. Cream - lt. tan pgs. Brt. glossy FC. Several tiny spine stress creases. ½" chip corner of BC. FN/VF; (D). Estimate $200-300 ..... MB $100

Lot 13. Strange Adventures #29, DC 1953. Nice cream pgs. 1" scuff on BC. 1½" spine tear on bot.; ½" corner chip on FC. Overall VG/FN; (D). Estimate $100-200 ..... MB $50

Lot 20. Mystery in Space #7, 9, 27, DC 19. All three books have bright, glossy covers with super off white/cream pgs. #7 has some light toning along edges, a couple of long creases that don't break the color, 2 tiny chips and a very small tear in word balloon. Looks better than it sounds! VG/FN; #9 is really nice! Just a little wear at spine area. VF/VF+ (D) #27 has moderate wear on bot. 2" spine only. Inside covers have very slight yellowing along edges. BC has dust shadows. Looks better, but overall nice FN; (D). Estimate $450-700 ..... MB $225

Lot 21. Weird Science #7, EC 1951. Feldstein space cover. Slight spine roll & corner creases; good eye appeal overall. Pgs. are tan. A nice Fine; (D). Estimate $100-150 ..... MB $50

Lot 24. Strange Worlds #3, Avon 1951. Brt. glossy Kinstler cover. Wood, Orlando, Frazetta, Williamson, Krenkel art - Wow! VF/NM except for two small tears at spine that go through book. Dust shadow and ½" edge tear on BC. Overall nice Fine; (C). Estimate $100-200 ..... MB $50

Lot 25. Strange Worlds #6, Avon 1952. Fabulous Wally Wood cover. Glossy, brt. with cream pgs. Slt. creasing on bot. spine and a very lt. 5" crease on top center of FC. Overall nice Fine; (C). Estimate $100-200 ..... MB $50

Lot 26. Strange Worlds #7, Avon 1952. A beautiful book with nice cream pgs and fabulous glossy FC. Several spine stress creases and ¼" chip on top of spine. Overall a great FN/FN+; (C). Estimate $75-125 ..... MB $40

Lot 28. Strange Worlds #9, Avon 1952. Incredible colorful glossy cover. Nice cream pgs. Moderate wear along spine noticable upon close inspection. Yellowing inside covers. Slight dust shadow on BC. Overall FN/VF; (C). Estimate $100-200 ..... MB $50

Lot 29. Strange Worlds #20, Avon 1955. Wood war cover with lots of action. Glossy, brt. with nice cream pgs. Slt. yellowing edges inside covers & BC. Minor wear on top of spine. FN/VF; (D). Estimate $30-50 ..... MB $15

Lot 34. Attack on Planet Mars #nn, Avon 1951. Better than Tim Burton's upcoming feature! This Sci Fi chiller features a bright, glossy black cover with lt. - tan pgs. Very minor spine wear with lt. creases at staples. Tiny corner chip on upper corner FC and spine. Faint dust shadow on BC, F/VF; (C). Estimate $250-350 ..... MB $150

Lot 35. Man O'Mars #1, Fiction House 1953. Colorful, glossy FC. 1" corner crease. Tan pgs. Toning inside covers and BC. ¼" chip bottom right corner FC. Beautiful VG! Estimate $50-75 ..... MB $25

Lot 36. Space Detective #3, Avon 1952. Extremely bright and glossy red cover by Kinstler. Cream pgs, light yellowing inside covers and BC. Very, very light creases near top center of book. Minor spine wear, F/VF; (C). Estimate $100-200 ..... MB $50

Lot 37. Space Worlds #6, Atlas 1952. Bright, glossy covers. Lt. tan pgs. Some wear at upper spine including a small ½" tear. 1" corner crease with yellowing inside covers and BC. Overall FN+, (D). Estimate $100-200 ..... MB $50

Lot 38. Space Ace #5, ME 1952. Terrific Alien cover! Full gloss and brilliant colors. Pgs. are supple, cream - lt. tan. Inside covers and BC are light yellow. Fresh! Fresh! Fresh! VF/VF+; (C). Estimate $250-350 ..... MB $125

Lot 39. Space Squadron #2 and #3, Atlas 1951. Two toughies! Rarely seen in high grade. Both have supple cream pgs. and bright glossy covers. #2 has some minor creasing on FC and ½" spine split at top, otherwise VF. #3 has staple pull, ¼" indentation on "P" and minor creases on FC. Edge of BC starting to show minor chipping. Pair are overall FN+; (D). Estimate $300-400 ..... MB $150

Lot 40. Space Squadron #5, Atlas 1952. An awesome black cover with space creatures battling astronauts! Slight wear at edges but nothing major. Tan pgs. Yellowing inside covers and BC. A scarce book this nice. FN/VF, (D). Estimate $200-300 ..MB $50

Lot 41. Lost Worlds #5 and #6, Standard 1952. #5 sports a cool black cover dipicting space travelers beseiged by alien dragon. Cover of #6 has giant ant-like creatures attacking city. Both have fresh, glossy covers and lt. tan pgs. Toth art. Both have yellowing inside covers and BC. #6 has tiny tiny chip at top edge FC and small chip bottom corner FC. Pair overall FN+; (D). Estimate $150-250 ..... MB $75

Lot 42. Motion Picture Comics #10 (When Worlds Collide), Fawcett 1952. An exceptional copy of this scarce book! Glossy photo covers with bold color. Page quality outstanding - cream and supple. Williamson and Evans art. Besides several tiny stress creases at spine, the only other noticeable flaw is a heavy 1" top corner crease. Still one of the best copies available. FN/FN+; (D). Estimate $200-300 ..... MB $100

Lot 43. Captain Science #2, Youthful 1951. A decent fine with lt. tan pgs. Slight spine roll. ½" tear at bottom edge FC. Estimate $75-125 ..... MB $40

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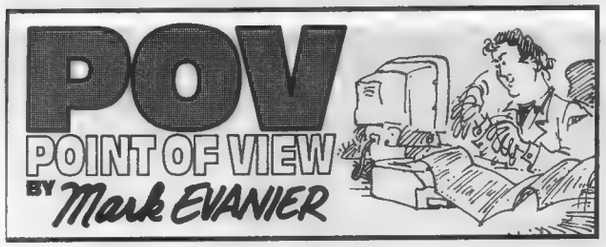


Others have written volumes about the many comic-book stories that bear the name of Stan Lee. This week, I want to talk about some of his finest writing that has gone otherwise unheralded. I am speaking, of course, of the "Bullpen Bulletins."

"For months after, fans I knew were asking me how it felt to be young, zingy, and/or with-it."
— Mark Evanier

That's right: the "Bullpen Bulletins" — those little house ads that ran in every Marvel comic book every month and told us what Smilin' Stan and Jolly Jack were up to. Oh, Marvel still has them, but it's not the same. Now it's an ad page. It used to be a wonderful outreach to the readers, bringing them ever closer to the folks who cobbled up their fave funny books.

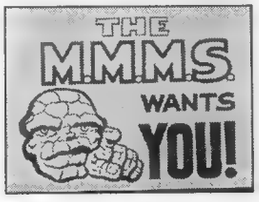
The quality of the Marvel stories and art obviously were the driving reasons for Marvel's success in the late '60s. But I am convinced that it would have been a much lesser success, had it not been for Stan's engaging editorial manner in the letters pages, house ads, and (especially) those "Bullpen Bulletin" pages.

Oh, I know that Roy Thomas and others wrote a lot of them, especially the letters columns. But Stan had set the style and — no slight to my talented friend Roy — I prefer to view the first few years of them as all Stan. When the Bullpen page stopped sounding like him, I stopped reading it. Why bother?

But in its glory days, it was fun. And I was honored to get my name in there not once but twice. Here is how it happened.

▪

Stan Lee, arbiter of zinginess, issues marching orders to Marveldom.



For a time, Marvel had a fan club called The Merry Marvel Marching Society, which I, of course, joined. In fact, I joined and got the membership kit and, later on, they issued a new membership kit, so I joined again to get it.

The first kit contained a genuine treasure — a little flexible record in which the then-current Marvel staff — all but shy Steve Ditko — greeted you and welcomed you to the MMMS.

You really have to hear this thing, people. It's hosted by Stan, of course, and features Jack Kirby, Don Heck, Wally Wood, and others doing sparkling material like:

Stan: Face front out there, true believers. You've probably never heard a record like this before, because nobody would be nutty enough to make one with a bunch of offbeat artists, so anything is liable to happen.

Jack: Hey, who made you a disc jockey, Lee?

Stan: Well, well — Jolly Jack Kirby. Say a few words to the fans, Jack.

Jack: OK. A few words.

And that was the best joke on the whole record. Many feel that the first Galactus story, introducing The Silver Surfer, was Lee and Kirby's finest hour. Others point to the tale of Ego in *Thor*, the Sleeper series in *Captain America*, the Dr. Doom "Prisoner" storyline or the introduction of Him in *Fantastic Four*, and there are other candidates beyond those.

I don't know what their finest achievement was but I know what their lowest moment was. It was that "Meet the Bullpen" record.

Which is not to say I didn't love it. I did and do. And I think what I love about it is that "let's put on a show for our fans" attitude. They couldn't have made any real money off the enterprise; it had to be because it made them feel a notch closer to all those kids who were buying Marvels every month.

Shortly after I received mine, I had one of the dumber ideas in a life filled with very dumb ideas. In my defense, let me say that I had the flu the day I did it and that someone at Marvel edited the letter so that it sounded more serious than I'd intended. (Have I established enough alibis?)

I proposed that the MMMS have ranks — like, once you had a letter printed in a Marvel book, you became a QNS, standing for Quite 'Nuff Sayer. Or you could become an RFO (Real Frantic One) or a TTB (Titanic True Believer) or any of several other titles. I forget what you had to do to attain some of these degrees. I think to become a TTB you had to listen to the entire "Meet the Bullpen" record while retaining lunch.

Anyway, it all ran in the Bullpen page, which is how I first got in there. The tale of my second such honor brings us to the first time my then-partner Steve Sherman and I met The Man. Let's step into the Wayback Machine, Sherman, and set the controls for 1970 and the place — New York City.

•

That summer, Steve and I went East in conjunction with two jobs we had, one of which was assisting Jack Kirby with his new comic books for DC. Everything about *New Gods* and its allied tiles was hush-hush, top secret, DNQ. The first few issues had been completed but they wouldn't be out for many months, and DC execs were keeping them under padlock-and-key, even from most of their own staffers.

When Steve and I visited their office on the first day of our New York excursion, the few who were familiar with the material cautioned us not to discuss it with anyone. One editor even asked us for information on these new titles his company would be issuing, which struck me as high on the Bizarro scale. Here I was, making my first-ever visit to a comic-book company's offices, and one of their senior editors was pumping me for details on what was coming up in their titles.

That evening, we phoned Jack and assured him that DC was doing an expert job of keeping his new creations secret and secure. He was pleased.

The next morning, we walked into the Marvel offices and found photocopies of all of Jack's new DC comic books pinned to the wall. The inker had been passing the pages around when he stopped in at Marvel to pick up work — a tiny loophole in the foolproof security system.

(A month or three later, Jack needed a stat of a page in *Forever People* #1 for reference before he could finish a later issue. He phoned DC repeatedly to send it out, but no one did. I finally phoned a secretary I'd met at Marvel, and she shipped him a copy of it.)

Our business at Marvel that day was because Steve and I were also employed — though not for long — by an LA-based firm called Marvelmania International, which was kind of a successor-in-interest to The Merry Marvel Marching Society but with, alas, no dopey record. The man who owned Marvelmania had made a licensing deal with Marvel and was taking mail orders for Marvel posters and decals and other merchandise.

Some day, I will have to clear a few months in this column and tell the long, sordid story of Marvelmania, but suffice it to say that we were only weeks from resigning in protest.

But that story will come later. Steve and I kibitzed that morn with John Romita, Roy Thomas, and others who toiled in Marvel's tiny office there at 635 Madison Avenue. The company was officially at 625 Madison — that was the address in the comics — but the comic-book division had been squirreled away down the street, the better to avoid starry-eyed fans requesting tours.

It didn't always work. For the Marvelites who did ferret out the secret office, there was a letter posted on the door, written by Stan in the gregarious Lee style. It said something like, "Hey, True Believers, we appreciate that you love our comics so much that you'd like to come in and yak for a while. But, if everyone who loves us does that, we won't have time to get our comics out and the whole of Western civilization will crumble and you wouldn't want that, now, would you? So hang loose and face front, tigers, and leave us alone or the Smiling One will kick your slimy butts halfway across Manhattan."

That last part is a lie — the part about kicking their slimy butts halfway across Manhattan. I just made that up. But the rest of the letter was so witty and charming that it probably did turn away, ever so lovingly, a good number of fans. Hell, Steve and I had an appointment with Stan, and it even made *us* think twice about going inside.

But we did. And we met all those folks and we got the grand tour, which took about two minutes, for the fabled Marvel Bullpen was anything but grand. I was kinda stunned at how small the place was, especially after seeing DC's digs at 909 Third Avenue. I had more workspace back in my bedroom in my parents' house than Happy Herbie Trimpe had at 635 Madison.

We were introduced around as Jack Kirby's assistants, which triggered rapt attention and more respect than we deserved. Romita was then struggling (I believe that's an appropriate word) with taking over *Fantastic Four* after Kirby; I recall him discussing the problems of melding his style with Jack's designs. He had a pile of back issues that someone had annotated with remarks like, "Good Torch to study" and "Do machinery like this." He was having his greatest problem simulating the kind of high-tech hardware at which Jack specialized, and I recall him praising the job that John Verpoorten was doing, finishing the art, going above and beyond the call of inking.

And I remember ogling a number of drawings on the walls wherein staff artists had taken stats of covers of Marvel's then-current romance-comics line and retouched such that the women were nude. The captions weren't changed, but the word balloons took on smuttily funny meanings in the new context. (A few days later, on a return visit before we left New York, the naked ladies were all off the wall — at Stan's orders. Seems a couple of young

(Continues on Page 36)

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Point of View

From Page 34

fans had scoped out 635 Madison and had not been dissuaded by the note on the door.)

We waited a while for Stan. I wound up proofreading an issue of *Avengers* and answering an assistant's question as to which issue of *Daredevil* introduced The Purple Man. (It was #4. It's amazing how often knowing this stuff comes in handy.) Finally, we were ushered into an office about the size of a Kellogg's Variety Pak.

Stan was on the phone to Jim Warren (publisher of *Creepy* and *Vampirella*) discussing ACBA business. ACBA was the Academy of Comic Book Arts — a short-lived organization that sought to better the lot of comic books and those who created them. Some had hoped it would reform certain industry practices, but, since its board of directors included the head of DC, the head of Marvel, and the head of Warren, that did not seem likely.

Stan was discussing an upcoming ACBA banquet, and Warren had just told him that he'd lined up Will Jordan to entertain. "Hey, that's great," we heard Stan say. "You really got Will Jordan? That's terrific! Great work, Jim. He'll be fabulous. Wow, Will Jordan!"

Then, Stan hung up, turned to us, and asked, "Who's Will Jordan?"

Fortunately, I am Mr. Show Biz Trivia and I quickly informed Mr. Lee: Will Jordan was a talented impressionist, best known for his many appearances with (and imitations of) Ed Sullivan. Stan quickly jotted a note to mention this in a "Bullpen Bulletins" page he had to write before leaving for the day.

That dispensed with, Stan more formally greeted us. Almost the first thing out of his mouth was: "Boy, I can't tell you how busy I am these days. I hardly even get a chance to look at our comic books. Like, if you were to ask me what was going on in *Iron Man* these days, I wouldn't even know."

(Steve and I got the message: Don't put Stan on the spot and ask him about *Iron Man* — or any other comic book he probably doesn't read. He was the editor of everything in the line then but, as the line had expanded, Stan had turned more and more over to others, especially Roy Thomas. This was not neglect; it was a valid and quite effective management style.)

We chatted about nothing of substance that day; he merely indulged us so that we could say we'd met Stan Lee, which is still no small name-drop. He thanked me for suggesting the "Hallowed Ranks of Marveldom." Then he made a note to mention our visit in the Bullpen page, and we were outta there.

•

A few weeks later, I picked up that month's Marvel "Bullpen Bulletins" page and read —

"Just thought you'd like to know — the outspoken young fan who gave us the idea for the ranks of Marveldom a few years ago — is now a full-fledged editor, turning out possibly the greatest fan mag of all for our own MARVELMANIA INTERNATIONAL! His name's MARK EVANIER, and he and his assistant editor, STURDY STEVIE SHERMAN, came to visit us the other day from sunny California, where Marvelmania has its headquarters. They're a couple of young, zingy, with-it guys, and, after yakkin' it up with 'em for a while it's easy to see why Marvelmania has become the toast of fandom! They were in town to attend the famous ComiCon '70 ... "

It was, of course, a great honor to be in the Bullpen page, even though it linked our names with Marvelmania, just as Steve and I were getting the hell out of that operation. The other downside was that, for months after, fans I knew were asking me how it felt to be young, zingy, and/or with-it.

"Hey, Evanier! Are you young and zingy today?"

"Certainly," I'd answer. "And I'm with-it, too."

Or: "Hey, Evanier! Why do you look so down? You're supposed to be young, zingy, and with-it! Stan Lee said so!"

"Oh," I'd tell them, "I'm feeling kinda old, a little on the non-zingy side, and not at all with-it."

It was a minor indignity, perhaps, but what more than compensated for it was that I'd made it into Stan's "Bullpen Bulletins" again. I know people who have won Oscars, Emmys, Grammys, Tonys, Peabody Awards, Humanitas certificates, the works. My buddy Mike Peters won the Pulitzer.

Big deal, guys. Stan Lee put my name into the "Bullpen Bulletins" — twice!

And Will Jordan made it in, too. On the same page, the item right after the one about those young, zingy, with-it guys said, "We just have to tell you that our first open meeting of the ACADEMY OF COMIC-BOOK ARTS, held during the summer, was really somethin' else! One of the cleverest entertainers of our time, none other than WILL JORDAN, the great monologist and impressionist (you've seen him break up the Ed Sullivan show a zillion times), provided some of the most hilarious routines we've ever howled at."

It was a completely accurate account of the meeting and of Jordan's performance. But what really impressed me was that Stan wrote it and sent it off to press three days before the event. Now, *that's* talent.

Next week: The final installment of our series on Smilin' Stan Lee. Mark Evanier is not as young as he used to be, nowhere near as zingy, but certainly just as with-it as ever. And he gets his mail at 363 S. Fairfax Ave., #303, Los Angeles, CA 90036. Face front!

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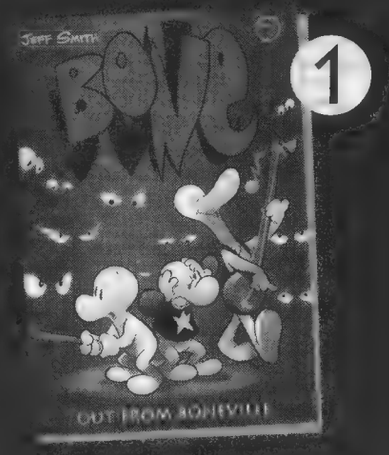

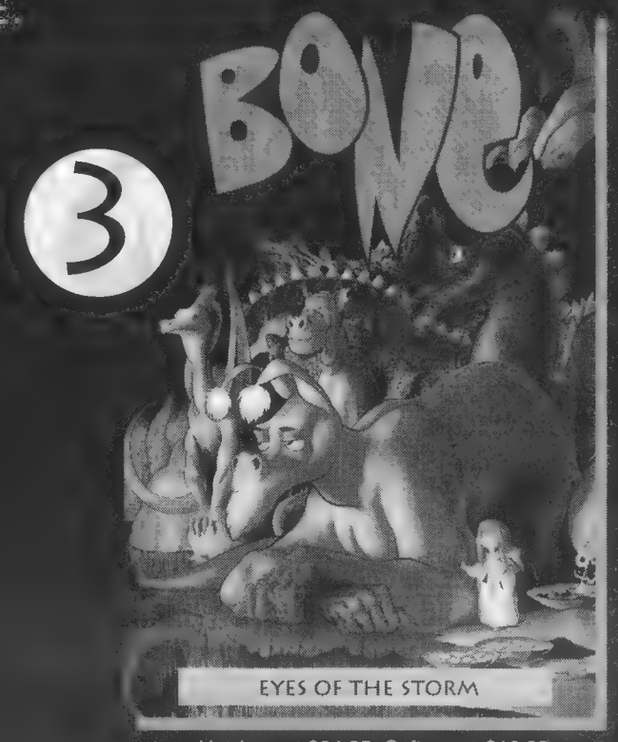

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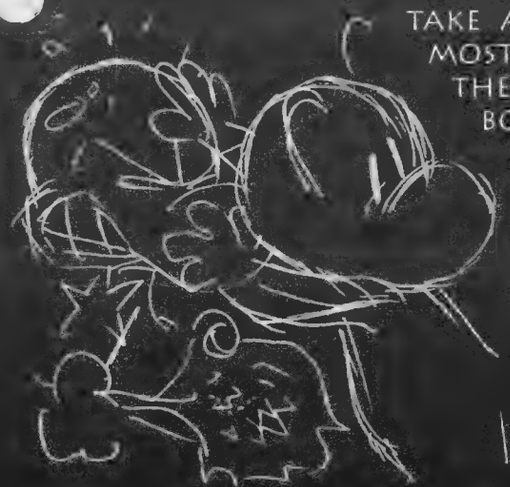

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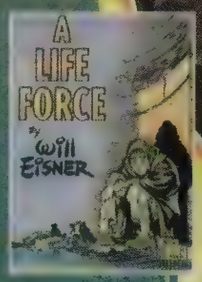

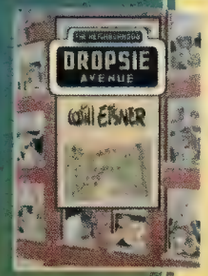

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–Alan Moore

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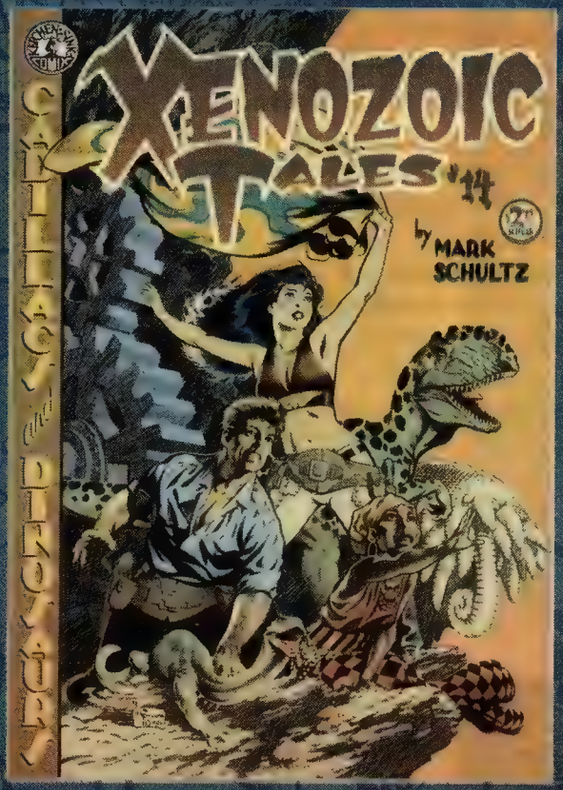

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Once upon a time
Some writers and artists and publishers
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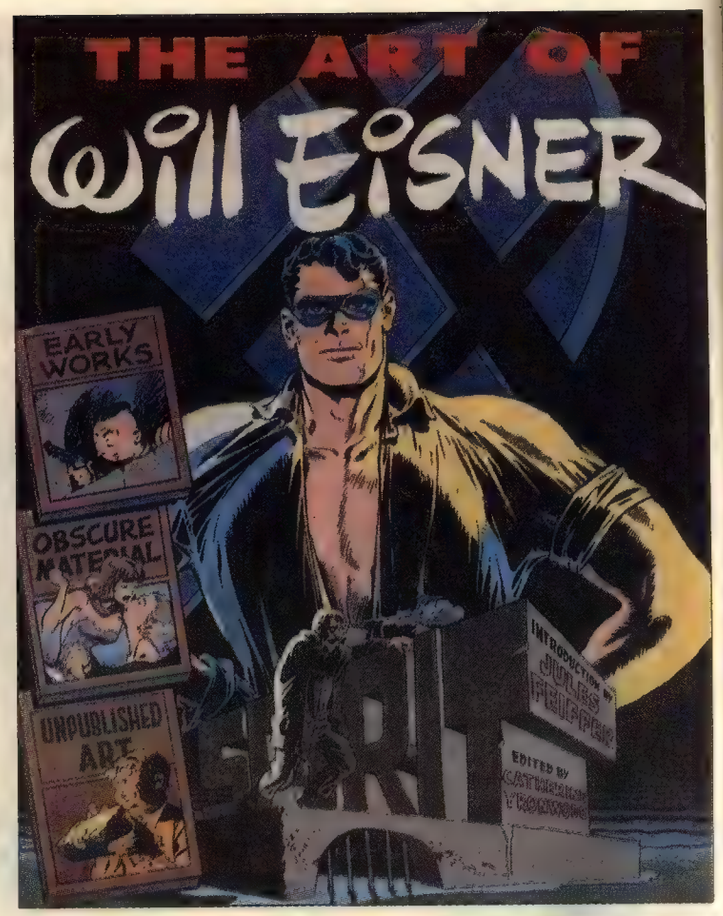
Some of those creators left comics.
A few hung on to entertain the rest of us.
One of them was named Will Eisner

THE ART OF Will Eisner



By Maggie Thompson

When the editorial staff looked for a focal point for ***Comics Buyer's Guide***'s 1200th issue, we agreed that we wanted to have more than just another landmark issue. We wanted to pay tribute to someone who had provided the comics industry with much of its language: Will Eisner.

The response was instant and unanimous — and, intriguingly, *not* based on nostalgia from any of us, despite the fact that Eisner was a Golden Age creator who continues as an active storyteller to this day. Neither I nor anyone else in the editorial department had grown up reading Will Eisner's *The Spirit*, which first appeared as a comic book distributed as a pioneering project: a newspaper's Sunday supplement in comic-book form. But, whenever it was that each of us had been introduced to *The Spirit*, we had been quickly captivated by his storytelling.

What we *didn't* realize when we first came across *The Spirit* was that he had been a pioneer in other aspects of his professional life, as well. For example, he was among the first to set up a studio in which artists worked together to turn out an incredible volume of comic-book pages.

When I talked with him Oct. 22, he said he had never found disadvantages to having such a studio. "No disadvantages other than distractions. But there are distractions at home, too: The cat gets sick; the sink overflows."

He distinguished between two types of comic-book studio arrangements. "I ran the Eisner-Iger Studio like a slave galley. I'd walk up and down the aisle, monitoring artists like Jack Kirby and Bob Powell, each hunched over his work table.

"By the era in which Jules Feiffer and Wally Wood were in my studio, the artists were more closely knit working around me. That's a *rewarding* studio, because we were sitting cheek by jowl and working together, which meant we could learn from each other. I'd look at Lou Fine and learn from his line. Bob Powell would lean over and say, 'Why do you do that?' That way, I learned what the hell I was doing.

"One is a production workshop like the ones you'll find in animation; the other is a creative studio. We learned from each other — ideal, as far as I'm concerned. A detrimental studio would be like the production situation we had at Eisner-Iger. I was a player-manager."

What did he learn from that that might be an insight for today's publishers? "I believed then — and I was right — that the way to get the best work was to pay a salary. It produced a better product. Suppose I was working with Bob Powell, who had his own mindset. If I'd been paying by the piece and asked him to redo something that didn't quite work, he'd have objected. As it was, the reaction would be, 'You're paying me a salary. I don't mind redoing it, if you don't mind paying me for the time.' If he'd been getting a page rate, I'd have had trouble. That's one of the great problems in major comics publishing houses I see today: The editors are buying from stars, and they don't tell the artists to change work when it's necessary."

Will Eisner was born March 6, 1917, in New York City. When he went to high school, he also attended the Art Students League and studied anatomy with George Bridgeman and painting with Robert Brochman. Eisner's works include *The Spirit, Contract with God, Heart of the Storm, Comics and Sequential Art, Life Force*, and *New York, Big City*.

In 1993, he had said that the biggest creative influences on his work had been *Popeye* creator Elzie Segar, *Krazy Kat* creator George Herriman, *Terry and the Pirates* and *Steve Canyon* creator Milton Caniff, and painter J.C. Leyendecker (perhaps best known for his stylish Arrow Shirts ads). He said, "They still are. At this point, I'm not conscious of formative influences as I work — like an athlete who was taught how to do something by someone but no longer thinks of the training as he plays. Herriman developed a contract with the reader, extracting intelligence from him or her. A *Krazy Kat* page violates rigid, classic panel-by-panel continuity, and he showed how to do that. From Segar I learned how to get action and humor in a graphic format in economical fashion.

"From Leyendecker, I learned how to block out shadows. In fact, my stroking in shadows to show transparency came from him.

"Caniff showed me how to tell stories. My early literary orientation came from short stories: I grew up on pulp fiction. Creating such material takes discipline and

a certain mindset. To this day, cartoonists I teach like to start out with a 'what if' and let it go. If it runs more than 10 pages, it becomes a graphic novel without any structure. Formats are just done to accommodate the marketing and the package. It's one of the things I deplore in the field but I'm sympathetic. We end up with beautiful paintings by brilliant watercolorists — with the art covered by little Post-it Notes on the page. I weep inside. What a waste!"

Eisner joined *Wow Comics*, published by Henle Publishing Co., in 1936, two years after the comic-book concept began and two years before Superman first appeared in *Action Comics*.

"It was pretty much a wilderness. No one really knew what they were doing. To that point, the fashion was for imitations — like *Young American* — a type of English boys' magazine containing short stories and some cartoons. *Wow* had short stories, gag cartoons by Bob Kane, and that sort of thing. I did a feature, 'Scott Dalton.'"

John Henle, whom Eisner described as "a shirt manufacturer on Fourth Avenue," financed *Wow*. Eisner said Henle gave Jerry Iger the job of editor because Iger had worked for Max Fleisher's animation studio. He was a limited cartoonist but a good letterer. Eisner told the story of what happened in his book *The Dreamer*. "*Wow* had no vision to it and quickly went broke, but I realized something was happening in the field. Pulp magazines were dying. Pulp publishers were looking for other things to distribute.

"*Famous Funnies* began the whole thing as a manufacturing innovation. What I noticed was they were running stacked-up daily adventure strips — but there were only 60-70 strips running in the country at the time and only 10-20 adventure strips.

" 'Here's an opportunity with a future,' I told Iger. It was obvious. You didn't have to be a genius to spot it. It was raining and I had a bucket in my hand. Iger and I were out of work, I proposed the partnership, and we ran my name first — Eisner and Iger, because I put up the money. He wouldn't put up any money." The two began their business with Eisner's seed money: $15.

They sold completed stories to such publishers as Fiction House (which published western, detective, and science-fiction pulps, among others). "I had simply recognized a need and done something about it. No one, at that time, was producing original story

material in large quantities for these publishers.

"In 1937, with Eisner and Iger, we did what later became *Classic Comics*. I roughed out *The Count of Monte Cristo*, which Jack Kirby did. Iger later sold the material to a guy named Cantor, who eventually put together *Classics Illustrated*.

"By the time of *The Spirit*, we had 15 or 20 employees and we had built a reputation for being reliable. We were meeting all our deadlines.

"The *Spirit* section came about in a different way. The Des Moines Register Syndicate said papers were trying to grab onto the comic-book trend so as not to lose teenage readers. Busy Arnold, who was producing many comics by then, couldn't deliver but said he did know someone who *could*.

"So the syndicate came to me and asked if I would be interested in doing a weekly 16-page magazine." Newspapers, after all, absolutely had to have all their features on an inflexible deadline. "Papers couldn't come out a day later, if there was a problem.

"Meanwhile, I had *another* agenda. I was getting fed up writing for the comic-book ghetto, for 10-year-old kids. With a newspaper feature, I could reach an adult audience. By then I was clear in my mind that this medium was what I was going to do the rest of my life. Jack Kirby and Lou Fine still had dreams of becoming illustrators. As I said in *The Dreamer*, it was a wild thing to do. I gave up a good, ongoing business to get an adult audience. What the syndi-

cate really wanted was a superhero, but *I* wanted to do a character which would let me do short stories. I accommodated them by giving them a costumed character with mask and gloves."

The series was interrupted for Eisner by World War II. The Sunday supplements continued, but he went into the service. When he got out, he put together a revamped studio to produce *The Spirit* and other projects. "Lou Fine, who didn't care about *The Spirit*, worked on the comic books. Jack Cole by then had developed Plastic Man. The others didn't care. But, since it was my property, I spent the next four years on it."

In later years on the weekly *Spirit* comic-book story, new assistants gradually took on part of the work. "Right after the war [1946], Jules Feiffer was doing backgrounds and fill-ins — and we were producing seven pages a week with no margin for error or delay. I quickly discovered there were only seven days in a week. Feiffer began to write the balloons, and I thought he was a genius. We worked with a sort of intellectual rapport. By the late '40s, I'd come up with the ending first and tell it to him. Then he'd just pick it up and go with it.

"I wrote in '47 and '48 the way I write today: with balloons and rough figures. Then I would translate it, make changes, and rough it out in blue pencil. The balloons always came first, and that was the way the composition was created. Abe Kanegson was the letterer, good buddies with Feiffer. Kanegson would bring in a guitar on Wednesday afternoon, and it was a very relaxed shop. Andre LeBlanc did animals and inked some body figures. On the story of Gerhard Schnobble, which was recently featured in the Whitney Museum, Andre did all the bodies. I always did all the heads, no matter how busy we were.

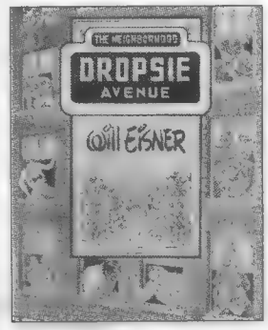
"We had others in the office, too: a secretary and my brother. Pete couldn't draw, but he took care of a lot of the operating details, arrangements with printers, locating typesetters, *etc.*"

The first issue of the supplement was dated June 2, 1940; the last issue (with low circulation by that point) was dated Oct. 5, 1952. There were some comic-book reprints along the way, but *The Spirit*, which was written for a more mature audience, could not compete with newsstand comic books.

Eisner told me he'd paid a "big

price" for retaining control of his character. "No one in the '60s would take *The Spirit* without owning it. I had to publish it myself." But in the interim the New York *Herald-Tribune* did run a new adventure at one point. "They asked me to do a single page, and the story ended up running for five pages." It updated the characters in a "where are they now" story which saw Ebony, for example, as a cultivated white-collar adult professional. "But it killed the *Herald-Trib*," Eisner said. "Be very careful about what I give *you*, Maggie."

Asked to cite the biggest mistake he ever made, Eisner responded, "You're talking to an Indian who has had a number of



Eisner's work was recently featured as part of "NYNY: City of Ambition," at The Whitney Museum of American Art in New York City. The exhibit used paintings, prints, photographs, and films to explore the ways in which artists have captured the changing face of the metropolis from 1900 to 1960. Eisner was the only cartoonist represented in the exhibit which closed Oct. 27.

horses shot out from under him."

He paused in thought and finally said, "Based on my success in producing instructional comics during World War II, I tried to invade the educational field via teachers in the classroom, getting them to use comics."

Few fans of *The Spirit* realize that Eisner started *P.S.* magazine for the Army in 1950. "That mag has been continuing 46 years," he said. "*I* did it for 22 years." It was an offshoot of a 1942-45 magazine called *Army Motors*. "It was there I learned the educational power of comics. I always believed strongly in its teaching ability. No one understood the *functional* value of the medium. One of the best selling jobs I ever did was convincing the Army of the value of the comic book as a teaching tool. I was the first cartoonist to have a comic page in an official Army training manual. Army readership studies provided proof positive that it worked."

After he got out of the Army, along with putting together the team to continue The Spirit, he started American Visuals Corporation for commercial applications of comics. "From my days in the Pentagon building, I had contacts with American Motors and US Steel, and they answered my calls. Surviving a war is a trick. Jack Kirby was in a foxhole, freezing his feet off, and there I was making business contacts."

Walt Disney had put together illustrated instructional material. "But their content was the important difference between Disney's stuff and what I did. *My* material was designed to teach men how to repair equipment in the field. A comic book has relevance to a reader; it becomes a teaching tool because the reader relates to it visually. It's different than doing a comic strip to convey propaganda."

When it came time to try to convey the same idea to educators, he did not find it an easy job. "I would have had greater success if I had looked for a major educational publisher, like Silver Burdette or Scott Foresman, which would already have had acceptance in school systems. The market was amorphous — not organized — and I went into it with a newsstand market mindset.

"I think it could be done better today than in those days. In those days, educators were almost pathologically opposed to the idea of educational comics. I remember one group of teachers literally shaking their fingers at me and saying that I was destroying readers — as though I were a drug pusher in their schoolyards.

"But I have no apologies. In hindsight, I was very fortunate to be able to conduct my career without pandering."

(Continues on Page 47)

Three stages of 'The Spirit'

By Tom Heintjes

Will Eisner's 12-year run on *The Spirit* can be roughly divided into three stages. The first is 1940-42, a period in which Eisner continued to explore the medium, assembling and refining the various artistic approaches that he would incorporate into *The Spirit* and, indeed, in some ways into the work he would produce in the decades to follow. In this first phase, Eisner began using impressively, meticulously designed page layouts and also embarked on creating bravura splash pages that still, more than half a century later, represent masterpieces of composition, design, and execution. Eisner also began showing his fondness for an idiosyncratically baroque form of German Expressionism: Buildings loomed threateningly and shadows embraced objects ominously. Throughout this period, Eisner's autodidactic approach to making comics was enormously successful and fecund; he was clearly growing confident artistically and was enjoying it, as were the readers of the client papers, which signed on in growing numbers.

The second phase of Eisner's stay on *The Spirit* was one in which Eisner himself was absent. In 1942, he was inducted into the Army and was forced, reluctantly, to turn over his duties to staffers who were, while talented in their own rights, no Will Eisner — in fact, Lou Fine drew some *Spirit* tales in Eisner's absence. (Eisner had worked furiously prior to his departure to stockpile *Spirit* scripts, but they were quickly depleted — one of the facts of life of a weekly publication.) During Eisner's Army stint — largely spent doing military-related artwork — *The Spirit* suffered from Eisner's absence. The unique sensibility and anything-goes attitude he had brought to the character was missed, reducing him to another masked crimefighter — hardly unique.

An explosive, engulfing philosophical maturation characterizes Eisner's third and final phase of his *Spirit* work. In 1946, his military obligation fulfilled, Eisner came back to the drawing board with an intellectual and philosophical maturity that resulted in an approach to storytelling as varied as it was successful. Eisner used poetry, folk-singing, children's books, magazine and soap-opera parodies, and other media as springboards from which to tell his stories, which concerned issues as varied and challenging as the human heart, extraterrestrial life, man's struggle with implacable fate, and the meaning of life itself. No notion seemed too large or too complex for Eisner to tackle in seven pages. Clearly, he was reaching within himself for his material, imbuing his short stories with the honesty of his worldview. Coupled with the remarkable strides he was making as a writer and an artist, it's all the more remarkable when one considers that Eisner was a man only in his 20s during this time of hungry exploration of the medium.

The final phase of *The Spirit* ended in 1952 amid a depressed market, Eisner's weariness of his partnership with newspaper syndicate executive Busy Arnold, and Eisner's growing involvement in other comics-related business ventures. But what a 12 years it had been! For many comics fans, Eisner's *Spirit* tales continue to represent a high-water mark, a constant example of the capabilities of the medium. Still state of the art after 50 years — not bad for a man who remains committed to showing the rest of us how it can be done.

Tom Heintjes is the author of ***Will Eisner's The Spirit Collector Cards*** *(Kitchen Sink Press, 1994) and is co-author with Steve Weiner of the forthcoming* ***Will Eisner Companion*** *(Kitchen Sink Press, 1998).*

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"I don't feel like I'm a saint. I don't know what it is, I'm going on vacation, I'm just trying to get away, and then — boom — gotta make a rescue."

Actor Tom Cruise, on his rescue of five people from a boat fire off the island of Capri. The save was Cruise's third heroic effort of the year.

OK, so maybe it is a wee stretch to compare the publishing of 1200 weekly issues of ***Comics Buyer's Guide*** to saving people from a burning boat, but it was either that or lead off my anniversary installment of *Tips* with *Curse of the Spawn* writer Alan McElroy's observation, "Growing up in Cleveland, Ohio, I guess I was predisposed to view the world as an apocalyptic wasteland." Cut me some slack and I'll try to make it work.

CBG, for as long as I can recall, has always been there when it was needed, despite the best efforts of the Post Office. On a weekly basis, ***CBG*** pulls its tens of thousands of readers from the flames of ignorance and onto the sturdy deck of ...

You're not buying this, are you? I don't blame you.

Hyperbole aside, I do believe this publication has acquitted itself well over the past 25 years. It has done a good job of reporting on the comics industry. It has opened its pages to diverse opinions on myriad industry topics. It has acquainted its readers with a wide variety of comics and other works of art.

It has supported the efforts of countless comic-book creators and even launched the odd career. It has delighted us with its sense of fun, educated us on our history, and given us a place to share our grief and respect when we have had to say farewell to members of our comics community.

My own life has clearly been enriched by my association with ***CBG***. Dating back to my *Everett True* cartoons of the 1980s and *I Cover the Newsstand*, I have had this simply wondrous podium from which to discuss and promote comics art and industry. I have had the great privilege of cheering on talent and tilting at dragons.

I have met many cherished friends through my writings here and, I suppose, an enemy or five. (Hey, the résumé says "America's most beloved comic-book writer and columnist." I never claimed it was by unanimous acclamation.)

Over the years, some of my efforts have been especially well received by ***CBG***'s readers. If I could just find a way to combine the columns about my children, comics amalgams, gorillas, heroes, lawyers, old comics, saving the DC universe, and the twice-yearly "Tony's Top 40" list, I'd probably achieve some kind of columnist nirvana and be transformed into a higher life form like, oh, I don't know, Tom Cruise.

One of the most popular *Tips* columns was the one featuring my "Comic-Book Manifesto." Months after its appearance here, I'm still receiving letters discussing it and requests for copies of it. This landmark edition of ***CBG*** seems like an appropriate place to take another look at it.

A Comic-Book Manifesto

1. We need better comic books. We have lots of really fine comic books, but we need lots more.

2. We need better working conditions for the people who are going to make those comics. No one, freelancer or editor, should be treated like a disposable cog.

3. We need better and cleaner comic-book stores in which to sell our efforts. Why repel potential customers?

4. We need more outlets for comics. The direct market does a pretty good job within the hobby, but we need to go outside the hobby to attract new readers.

5. We need open comics distribution. Reject exclusivity as the cowardly and foolish creature you know it to be.

6. We need to tone down the garish advertising that litters our distribution catalogs. We need to be clever instead of loud, dynamic instead of pyrotechnic.

7. We need more media coverage of our industry, but we need to strive to make the coverage more representative of what we are today and not what we were. Holy dead end, Batman!

8. We need to be in schools and libraries. Fans and professionals alike should volunteer their knowledge and time to increase awareness of our industry.

9. We need more devoted comics fans, fans who will buy that extra copy of their favorite comic book in the hope of introducing some new reader to its wonders.

10. We need to appoint a Commissioner of Comics to keep the industry on the right path, somebody with the courage and vision, not to mention incredible personal magnetism, necessary to see us past the crossroads and into the bright tomorrow. You know where to reach me.

Most of the readers who wrote agreed with these goals for the comics industry. Some felt certain goals should be expanded.

One took considerable offense at the final suggestion, apparently not realizing it was a joke meant to keep "America's most beloved comic-book writer and columnist" from appearing just a little too pretentious. How quickly nirvana slips from our grasp.

Several readers thought the first goal should be expanded to include "better comic books for all readers of all ages, genders, races, heights, weights, political and/or religious affiliations, smoking or non-smoking seating, and ability to distinguish Hootie from The Blowfish." They have a point.

However, to me, such variety is a necessary element of those "better comic books." Even if all super-hero comics were as good as Stan Lee and Jack Kirby's *Fantastic Four* or Alan Moore and Dave Gibbons' *Watchmen* or *Kurt Busiek's Astro City*, we *still* would not have enough good comics, if for no other reason than that we would not have comics for those readers who prefer other types of material.

Spandex isn't for everyone — and I have photos to prove it.

I'm so pleased to have Mark Crilley's *Akiko* to share with my 5-year-old daughter and, when she gets older, James Robinson and Paul Smith's *Leave It to Chance*. I wish that there were more comics like these for her to enjoy.

I get a kick from seeing my 8-year-old son captivated by an ancient copy of *G.I. Combat* and the adventures of The Haunted Tank contained within. Why aren't there any comics like this on the stands today?

My Sainted Wife's main interest in comics is wholly confined to those with my name on them, and she is even fonder of those checks with my name on them, but I bet she would read a medical drama in comic-book form. Or a comedy along the lines of *Grace under Fire* or *The Nanny*. Unfortunately, I have no way of testing my theory.

At present, these comics don't exist.

I love good super-hero comics, but my heart is big enough to embrace quality comics of every type. All the creators and their publishers have to do is make them for me. And for my wife. And for my son. And for my daughter. Please.

As you might expect, that goal of "open comics distribution" has received considerable comment, as well. Mostly along the lines of "Well, *now* what do you think?"

I still believe open comics distribution is better than even the most benign monopoly, but, for the foreseeable future, we are basically a one-distributor industry. We have to deal with it as best we can, hope for the best, and, as a matter of common sense, prepare for the worst. Still, if there is one lesson that comic-book readers have learned, it's that with great power comes great responsibility.

By and large, those good folks at Diamond Comic Distributors got into comics because they like comic books. Now that they are virtually the only game in the direct-market town, they are in a unique position to nurture and grow this market. It's a big job, but, even if we question if they are up to it, I think we have to give them the benefit of the doubt and whatever assistance we can in the months ahead.

Personally, I'd like to see Diamond encourage publishers to cut back on the "T and A" in their catalog ads. I mean, I like "T" and I like "A" as much as the next person, but bad drawings of them not only don't do much for me, but they give the comics market an air of sleaze we could do without.

I'd also like to see Diamond offer as wide an access as humanly possible to smaller publishers, including self-publishers. Just as we give Diamond the benefit of the doubt, it should let the market itself judge the worth of the products Diamond distributes.

As for that "commissioner of comics" stuff, it was — one more time now — just a dumb joke. Cross my heart. Swear to God.

All the same, if that Mark Waid guy spits in the face of one more umpire, I'll suspend him for three issues of *Impulse*. OK, sure, the suspension won't start until after the next big company crossover, but that's how it is in the majors.

Happy 1200th issue, ***CBG***. Thanks for letting me play on your team all these years.

Tony Isabella wants to remind you to vote with your ballot at the polls and with your dollars at the comics stores. In both cases, the ultimate decision is yours.

You can comment on this column at Tony's Tips, P.O. Box 1502, Medina, Ohio 44258.

read this

Michael Dean
CBG News Editor

Swords and drollery

From the beginning, Barry Windsor-Smith, has worked against the grain. His vision of Robert E. Howard's wondrous Hyborian Age was executed down to the last grain of sand with greater attention to detail than one usually finds in war comics or other more realistic fare. Now Barry's back with *Barry Windsor-Smith: Storyteller* (Dark Horse, $4.95). Each issue features episodes of three series, with the longer lead position alternating among the three. Leading off the first issue is another barbarian protagonist, but, true to form, Windsor-Smith hasn't repeated himself or anyone else. If his rendition of Conan was on the malnourished side, *Storyteller*'s Axus the Great is an overweight, beer-swilling slob. Axus' hometown of Shahariza is like Howard's Shadizar, merged with London's East End, complete with cockney accents and patrolling "constables."

Windsor-Smith is having fun here subverting the conventions of the barbarian genre, and the two accompanying series similarly tweak science-fiction adventures and Jack Kirby's Asgard, respectively. Relegated to backup stories in the first issue, *The Paradoxman* and *Young Gods* are initially underdeveloped, but, as each has taken a turn in the spotlight with each successive issue, I've become hooked on all three. Even with tongue in cheek, Windsor-Smith is capable of spinning absorbingly realistic fantasy.

EISNER
(From Page 42)

Ron Goulart said in *The Encyclopedia of American Comics*, "Eisner has been an inspiration to younger artists both for his thoughtful cinematic layout and storytelling techniques and for his business acumen." In the complicated world of comics today, what business areas is Eisner exploring?

"I worked with public television, developing a reading experience on TV. They were eager to get into the literacy world in Florida and nationally, and I proposed the creation of a series of half-hour TV shows in which I would take a classic like *Moby Dick* and, by doing the equivalent of an animatic [limited animation],

"I reduced the book to 200 line drawings. The idea was that the *balloons* were animated. The people I discussed it with were very excited, they put over a quarter of a million dollars in the first one and tried to raise the funds for the others. It's been three years now and they have just gotten nowhere. I have other people looking at that now. It's still a very live idea and I have the rights. In the meantime, I've developed six works for the project and I'm exploring it in Europe, where" — he laughed — "my reputation seems to be bigger than here."

He concluded, "It's a noble effort that has gotten nowhere yet."

He's still working on the direction begun within *Contract with God*, published in 1978. "I felt that it was the one major territory I could devote the rest of my life to: subject matter that comic books are normally loath to do."

Looking at today's comic books, Eisner said the physical layouts are in flux. "Those are going to have to change, as the reading rhythm of our society is changing. It's like taking a piece of putty and constantly shaping it. Television is having an effect on our reading rhythms. My students were reading comics which I couldn't read and they had no trouble understanding it. *I* get a headache. I'm a linear person, and these stories are flashing at me so fast and hard, it's like being in a carnival. This is having an effect on readership. I believe we're at the cusp of a wonderful new era in which the reading public — which is normally wedded to 'the medium is the message' — is beginning to alter its perceptions.

"Nobody under the age of 50 *hasn't* grown up with comics. It remains for the subjects to satisfy this new field. I gambled in 1978 on the fact that the comic-book reader would be a lot older soon. The 14-year-old of 1970 would be *34* by 1990 and no longer be satisfied by mutants trashing each other. I just did a signing at Silver Snail in Toronto, and the customers are still buying *Contract with God*. I developed a huge glow over this. Maybe I was a prophet in my own land."

His work — at age 79 — is ongoing.

"Right now, as I'm sitting and talking, I'm working on a set of short stories, a cool-down from *Dropsie Avenue* and *Graphic Storytelling*. As a decompressive, I think I'll try a short-story book. (I've been putting material in a big file marked 'Do me!' over the years.)"

He also conveyed excitement over a short-term project he would do shortly. "I'm going to be Artist in Residence at Brigham Young University and creating stone lithos: I haven't done that since art school."

He's lived in Florida 11 years — and indicated some shock when he realized how long it had been. "The story I tell is that Ann started south and I followed her, moving out of New York. (She was retiring as an administrator of volunteers at New York's Cornell Hospital.) She said we should move to warm climate. She said to me, 'Your brother is living in Florida; let's see what it's like.' We took an apartment as a *pied à terre*.

"I was teaching at the time and couldn't leave the School of Visual Arts. The school said to me, 'We'll make a proposition: We'll fly you up every other week to teach a class in sequential art.' Andre LeBlanc, the only guy around who was philosophically attuned to me, agreed to help. I did that for 10 years, 17 years total. Two years ago, I finally consented to staying home. Now I'm very actively involved with Mort Walker's Cartoon Museum in Boca Raton. It is one of the finest in the world, housed in its own beautiful three-story building, and I'm Chairman of the Educational Committee. Jose Delbo will give a class one day a week. I'm going to teach a seminar for high-school art teachers. In short, I still keep my hand in.

"Most practitioners I've known love the field. I'd rather lose money in this field than any other. I write and draw at the same time. These days I work harder at the ideas. I'm repeatedly lifting the high-jump bar another inch. Often, I recognize that 'I did that story already.' I still love inking, because inking on my pencilling is like skiing downhill."

Looking ahead a decade or two, Eisner said he saw the industry continuing. "The business of telling stories with imagery is growing," he said. "We'll have print for the rest of our lifetimes — print will still be used 40 or 50 years from now, and I don't think it ever will be *totally* eliminated. 'It's not the medium, it's the message, stupid.' I think we're going to have better and better material. The rhythm will alter. The idea of a comic book as a novelty, a gimmick, is disappearing. The laminated, embossed, metallic cover is going to lose its importance. They're going to buy for content. On the other hand, that will mean the broad marketplace will narrow; there's no doubt about that. The collector-driven circulation craze is over.

"I believe the quality of content will continue to grow. The cartoonist's role will continue to grow — even more than the illustrators. The future is terrific; I wish I were 19 years old today."

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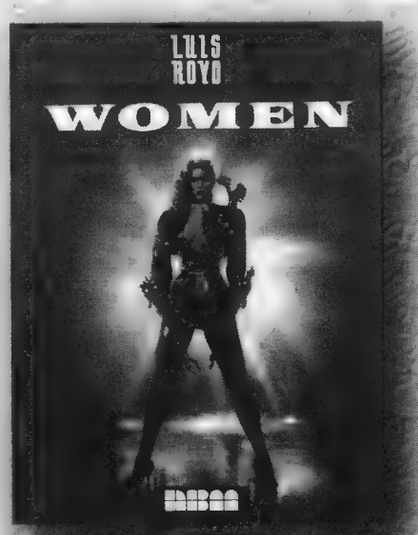

WOMEN
Luis Royo
After the greatly successful release of his new "Secrets" collection, NBM is proud to bring back to press a previous collection of paintings by this Spanish cover artist extraordinaire. Available only briefly and in much demand since, this book contains works of fantasy, hard SF and sensuality with covers done for Berkley, Tor and Warner, and even some of his early comics work.
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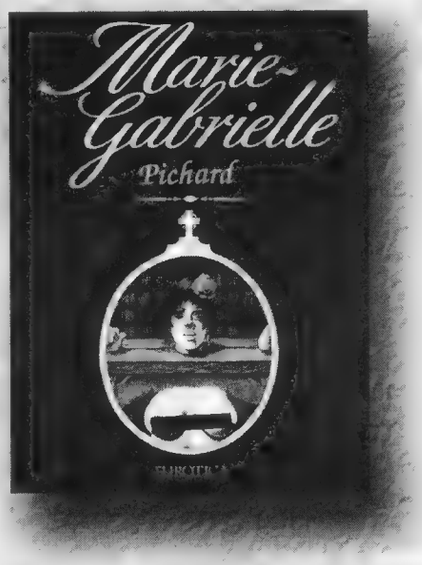

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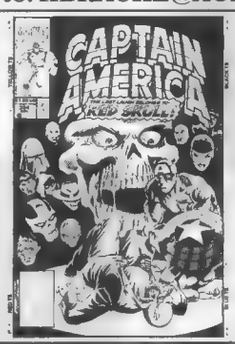

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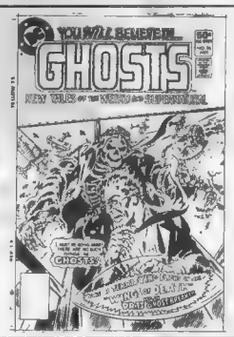

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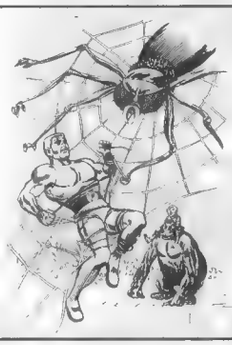

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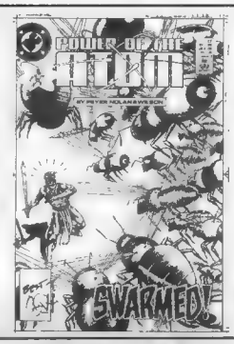

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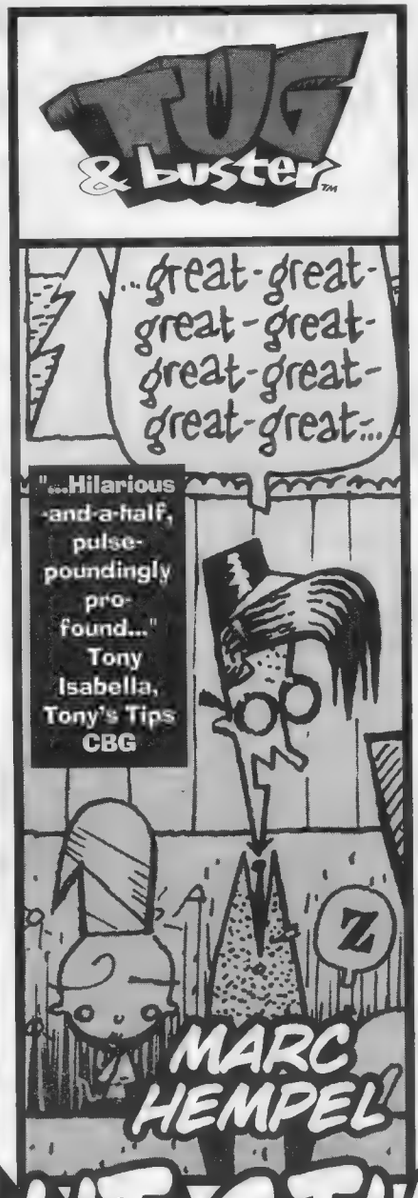

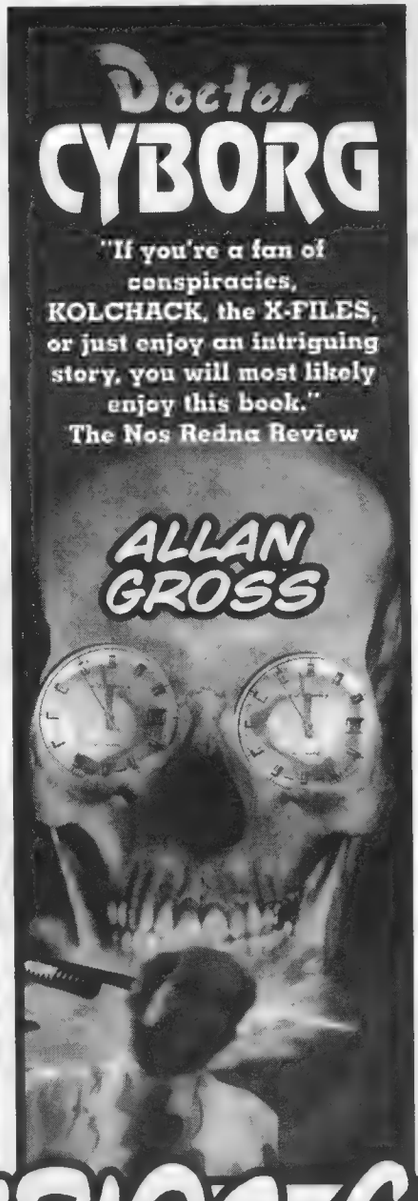

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R.C. Harvey remembers cartoonist Jim Jones

By R.C. Harvey

Jim Jones died of cancer Thursday, May 16, 1996. I'm glad I saw him one more time before he died. On one of my periodic 1995 visits to San Diego, I drove to his place in Vista with Shel Dorf. Jim had given us a map. It was vintage Jim Jones: Meticulously detailed, it rehearsed the route we were to follow, street by street, turn by turn. Typically, it was absolutely and perfectly accurate. Most maps of this kind aren't, but Jim had an eye for detail.

Pomelo Drive wound through hilly countryside: homes here and there along the way, but not a populous area. Suddenly, Jim's address loomed on a huge roadside mailbox, and we turned into a long, unpaved driveway with feeble vegetation growing up the middle between the parallel tracks worn to bare earth by the domestic traffic.

The house, perched on the side of a hill with a commanding view of the neighborhood, was a one-story yellowish-colored stucco affair, and it seemed fairly small from the outside. Inside, as we soon discovered, it sprawled a good bit, and a hallway wound around the back into bedrooms, several, apparently. The grass around the house was sun-smitten into yellow-brown, and this threadbare lawn was dotted with scrubby trees or bushes and, if I recall aright, some fragments of machinery.

Jim came out to meet us, accompanied by an aged black dog somewhat of the collie approximation. The dog, Jim explained, was suffering from some sort of skin disorder, which accounted for the absence of hair on its back. Jim was a tall man with dark hair and sharp features, presided over by a majestic aquiline nose. His hair was thinning, a side effect of the chemotherapy he was then undergoing; years before, his belly had gone decidedly to pot. Before we went in,

In 1994, Jim Jones visited Burne Hogarth at Hogarth's Los Angeles townhouse.

Photo by Shel Dorf

Jim showed us some oil paintings leaning up against the outside of the house. These were done by his son Charlie (the body-builder), he said — huge wooden slabs, painted with bright, colored, surreal abstractions.

We entered the largest room of the house, the living room, furnished with Spartan restraint: a couch, an upholstered chair, an end table, a coffee table, and a television set next to the fireplace. Jim sat in the chair — Shel and I on the couch, facing him. And we talked.

Jim was a man of definite opinions, and he had no tolerance for nonsense. This combination made for a conversation often dominated by his fiery harangue.

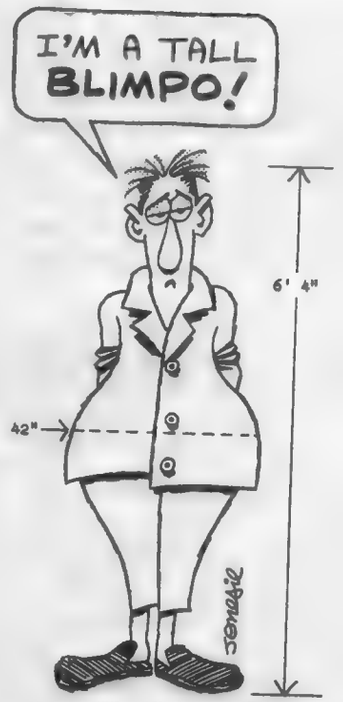
On this day, we ranged over political subjects as well as cartooning. Jim was always amused as well as angered by various social and political phenomena. I think he found the duplicity of politicians entertaining. When aroused, he would devote hours to researching an issue, uncovering the history of the matter, which history almost always revealed chicanery or fraud by the public figures involved in the current affair, who were winking at facts and telling half-truths to a fare-thee-well.

During the course of this discussion, Jim made the pungent observation that, after Teddy Roosevelt had busted up trusts at the turn of the century, big business had taken revenge by buying the government. Probably true.

And he defended lawyers. The current craze of lawyer-bashing ("What's better than a thousand dead lawyers at the bottom of the ocean?" "Two thousand dead lawyers.") is dangerous, he averred: It discredits the legal profession, and that is the only group of people who are powerful enough to take on big government in any of its manifestations. In effect, lawyer-bashing is a kind of government-sponsored conspiracy that is intended to disarm the only body of people who could attack government to seek redress.

After a while, Jim took us into the back bedroom where he worked. We followed him down a hallway through a surprisingly intricate set of turns and twists, and then, for the first time, I saw the drawing board upon which Jim had labored for so many years. He showed [illegible] home-made "light box" and explained

[illegible] Jim Jones in about 1972 or 1973. We met by mail, as most of us met in those days. I'd taken an ad in



Jim's self-portrait (aquiline nose, [illegible] eye).

The Buyer's Guide (as ***CBG*** was know[illegible] then) to sell some duplicate copies of t[illegible] comic-book *Mad* that I had. I illustrate[illegible] the ad with a short comic strip of m[illegible] own, and Jim, taken with the drawing[illegible] had written me.

His was the first voice out of fando[illegible] that I heard — my first personal contac[illegible] We corresponded ever since.

For the first 10 years or so, we wrot[illegible] each other at least a couple times [illegible] month, it seemed. Then I stopped wri[illegible] ing for about five years to devote most [illegible] my spare hours to drafting my biogra[illegible] phy of Milton Caniff. We resumed regu[illegible] lar correspondence a few years ago, bu[illegible] neither of us wrote as often as we onc[illegible] had.

Jim wrote scores of people throughou[illegible] fandom. He wrote editors of fanzine[illegible] and columnists and cartoonists. He als[illegible] wrote editors of regular newspapers an[illegible] publishing moguls and anyone and eve[illegible] ryone who pleased or angered him. An[illegible] he often accompanied his epistles wit[illegible] drawings — caricatures and revampe[illegible] renderings of favorite characte[illegible]

[illegible] like the [illegible] stories. And his letters were freq[illegible]

(Continues on Page 52)

Jim Jones dies

By Shel Dorf

James Fletcher Jones was born in Dayton, Ohio, March 22, 1928. His mother, Ellen Fletcher Jones, came from a large German-English family living in Bloomington, Ind. She might have been a professional swimmer but instead studied nursing. His father, Robert, had been in the infantry in World War I and was shell-shocked, from which came the palsey that would endure for the rest of his life. He found work at Paramount Studios as stand-in for William Demerest and was there for many years. Jim dearly loved his father and they were always close.

His parents divorced when Jim was 5 years old, and he and his mother moved to the Westlake district of Los Angeles. There Jim attended Our Lady of Loretto Catholic School and then Belmont High School. It was at Belmont that his talents emerged: writing for the school paper, acting in drama class, working on his cartoons. As a child, he was always searching for jobs to earn money to purchase the art materials and books that he loved.

He always had two or three projects going at the same time: He bought a 4x5 Speed Graphic camera and chased police calls for photographing wrecks for insurance companies; he developed his own photographs and eventually worked for a photography studio.

[illegible] graduated from high [illegible]

[illegible] he love[illegible]

He was diagnosed with lung cancer July 26, 1995, and died May 16.

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Jones made several copies of this test strip, then added different Zip-a-Tone treatments and reduced the entire series to newspaper-size in order to pick the best-looking treatment.

JONES

(From Page 50)

decorated with illustrative diagrams or drawings.

Here and there, I picked up bits and pieces of his life story. He'd worked in a newspaper art department and with an "art services" outfit in Los Angeles. As a handsome youth, he'd had some nodding acquaintance with movies, too (although I don't think he was actually ever in a film). And years ago, he'd produced a comic strip — *The Corn Club* — for Atlas-Hollywood Newspaper Syndicate. "It was *so bad*," Jim said, "I requested that it be canceled!"

More recently, he'd been working the room-service night shift in a nearby hotel and freelancing gag cartoons in various places, mostly to men's magazines. In the late 1970s, I started doing the same, and he often passed along market tips to me.

About one magazine, he wrote: "If you have any unsold *color* cartoons, send 'em in. As I understand it from Steve [his contact at the magazine], it's easier to sell color. The editor, as Steve tells me, sits there, looks at the board that shows what pages are blank and says, 'Geez — I need to fill four color pages. What have I got here?' and he grabs whatever he has at hand and says, 'I'll use these!' "

To this editor, Jim sold a text humor piece that he illustrated with a cartoon entirely because of the cartoon: Steve told him that the editor liked the picture, and said, "Oh, there's an interview with it? I'll use that, too." He didn't even read the text, according to Steve.

Jim's letters were sprinkled with pithy observations about cartooning and life in general: "Everywhere I've worked, I've always noticed that the 'second and third string' talents suck up to the boss. The 'first string' doesn't have to: *They do the job*!"

More than 15 years ago, he wrote a long letter describing how cartoons and comic strips would be produced by computers. Today, they are.

His favorite cartoonists were the giants: Hal Foster, Alex Raymond, Milton Caniff, but particularly Jack Kirby and Harvey Kurtzman (whose name Jim always rendered "Kurtz" with a little man appended, duplicating Kurtzman's signature).

When Russ Cochran brought out his reprint volumes of EC Comics, Jim was ecstatic: "*Hot-cha!* Someday, I'll be able to get all the *Mad* comic books in a set! I dig lots of the other stuff, but the *Mad* comic books were — *are* — my *all-time favorites*! *Panic* edited by Al Feldstein just didn't have *it*! After all, there is only one *Harvey Kurtz*[man drawing]!

"For me," he went on, "the [EC] material that held up best through the years was the work of Jack Kamen and Kurtz[man drawing]. Kurtz had a very different and unusual straight style. Kamen was always good — very good! He just stayed very good. Wally Wood progressed from just so-so to far beyond the rest of the EC staff. Al Feldstein was the greatest example of what I'd call a pop-art comic book artist. Not a realist, not entirely a cartoonist; [just a] heavy-handed cartoonist trying to draw straight. His stuff is very impressive because of the volume and effort put forth. He really *tried*. A Wally Wood, he wasn't. A hard-working, really trying Al Feldstein *he was*! Roy Lichtenstein must have used Al as the basis of a good part of his pop-art work. Reminds me of caricatures of Feldstein."

In the early 1980s, Jim suddenly found his life's work: a comic strip about animals.

At about 50, he plunged enthusiastically into the project, describing his progress to me in long letters.

The strip was called *Jonesie's Zoo*. Said Jim: "I've always been fond of creatures — dogs, cats, ducks, mice, snakes, turtles, *etc*. And have had 'em all around the house at one time or another. All *wee creatures* — furred, feathered, and scaled — will be a part of this."

He started jotting notes to himself and roughing out gag ideas. "Geez! They're all in my head and on scraps of prelim sketch paper — so rough. Don't want anyone to see *them*!"

I'd nudged him into the project, he claimed, by telling him how I did my magazine cartoons. I drew in pencil and then inked by photocopying the pencils. He hated inking. So when he found out how to avoid the onerous task, he forged ahead joyfully.

"When I used to ink," he said, "I had to make maybe 3-4 inks as I'd find things I wanted to *change*. Now, I can just fix parts — a little black, a little white — and Xerox the Xerox!"

After assembling nearly 80 strip gags in the rough, he turned to production. First, he developed a test strip: "Almost have a test strip done. Gonna get this reduced and printed. Wanna check the weights of pencil lines in reduction — also see how my not-so-hot lettering will look *reduced*! And how the Zip-a-Tone will reduce, *etc*. Today, I have nothing except all of these preliminary sketches; but I have plans."

A few days later, he wrote: "Got the reduction and Zip-a-Tone test sheet from the printer's today! Technically, it's gonna work."

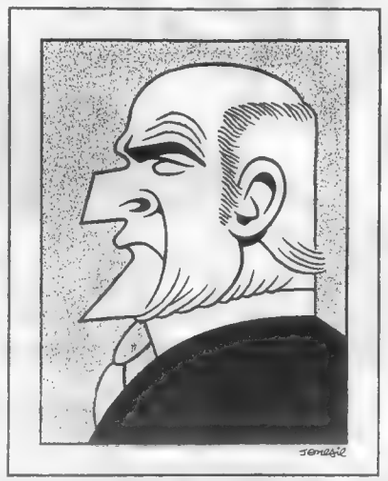
He didn't have a very high opinion of his work (an attitude I'd try periodically to talk him out of), but he had nearly unbounded enthusiasm. Said he: "This test sheet is not *the end of the world* or *the greatest thing since bubble gum*, but it shows the strip to the best of my limited ability. And *it will get better*! It's not all that much, but *I'm crazy about it*. Why? Because it shows me many things: 1) It can be done. 2) It doesn't look too bad. 3) Within my limited talent, everything *works*! 4) It's not just a dream — lotsa work — it's gonna be all down on paper! What makes me feel so good as I sit here, looking at this test sheet, is that I know it can be done; all I gotta do is *do it*! Maybe no one will buy it, but this one little scrap of paper has given me the *most fun I've had in years*! As you can tell from that, it don't take much to please some people. But the thrill is, I've taken the first step. It may not be so much, but it is My Little Thing."

The more he thought about it, the better he felt. He apologized for the bent corners on the paper of the samples he sent me: He kept studying them, "fondling them," he said, as a new father does the photographs of his offspring.

The concept originated with a mouse and a cat, whom Jim dubbed "Mouser" and "Fat Cat" or "Fat Siam." Both were drawn in the simplest style Jim could manage. Fat Siam, Jim saw as a "symbol of a cat," not a realistic or even cartoony cat. "Fat Siam is just a *big fur ball* with tail and paws, like one *big lump*."

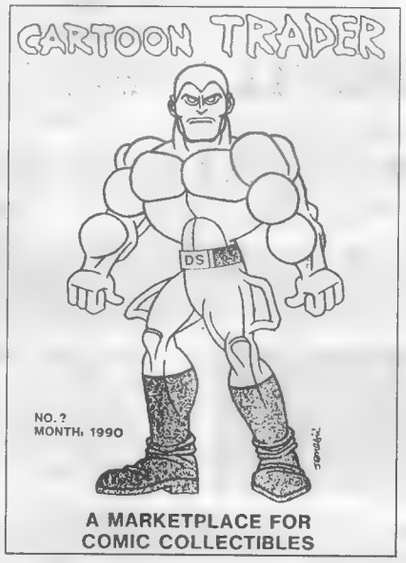
About simple styles, Jim wrote: "To keep the strip simple, all you gotta do is think of the reduction. 1) Draw for the reduction. 2) Try to please yourself. 3) Don't concern yourself with thoughts of other professionals. 4) Forget about showing yourself at your best: Strips now are postage stamps! Adapt to this

(Continues on Page 78)



Jim displayed his gift for caricature in his renditions of famous comics characters: Dick Tracy, Blackhawk, Doc Savage, and Frankenstein — the last two drawn as covers for a new fanzine.

DICK TRACY IS 84!



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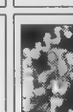

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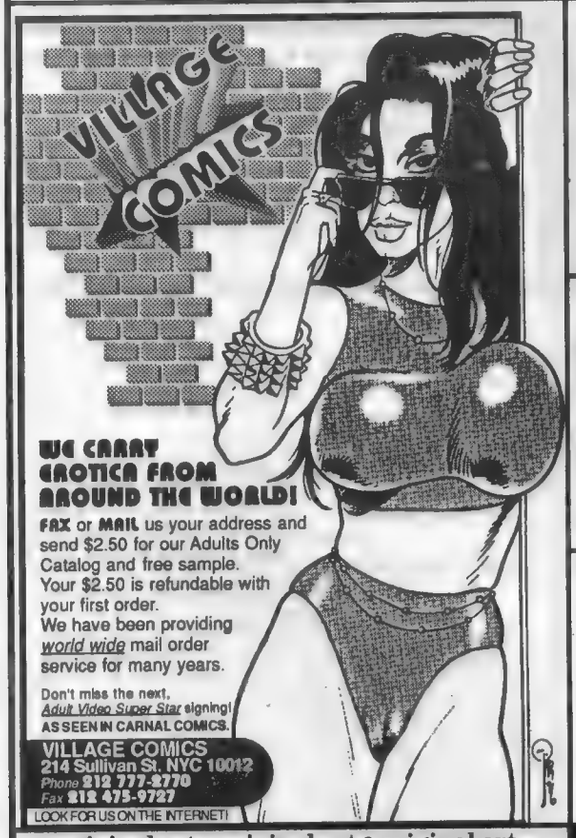

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26 VF/NM ... $230
27 VF+ ½" tear front cover ... $160
28 VF ... $275
29 VF/NM ... $140
30 VF+ ... $120
32 VF+ ⅛" front cover ... $95
34, 35 VF+ ... $130
36 VF+ ⅜" tear on right side of cover ... $80
37 VF ... $75
38 VF+ very slight spine roll ... $80
39 VF+ ... $165
40 VF- ... $170
41 VF+ ... $110
42 VF/NM ¼" & ½" light corner creases ... $85
44 NM ... $90
45 NM 1/16" tear back cover ... $80
46 VF- (NM but color fading top left corner) ... $35
50 VF/NM ... $350
51 VF/NM ... $120
54 NM ... $75
55, 56, 57 VF+ ... $60
58 VF/NM ... $65
59 NM ... $60
60 VF/NM ½" tear back cover ... $40
61 NM ⅛" tear back cover ... $45
62 VF+ ... $45
63 VF/NM ... $50
64, 65, 67 NM ... $55
69 VF+ ½" split bottom staple ... $28
71 VF/NM ... $48
73 NM ... $55
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ALABAMA

Nov 16 AL, Huntsville. Comic Book & Sports Card Show, Hilton Inn. 401 Williams Ave., SH: 9am-4pm, T: 50-8', F: $35. for 1, $100. for 3, A: $1. Card & Comic Empire, Jerimy Lee, 805 Regal Dr. #6, Huntsville, AL 35801. PH: 205-539-8985 or 353-9474.

CALIFORNIA

Nov 6 CA, Walnut. Every Wed. Nite Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 8-10 CA, San Jose. Meridian Comic Book & Sports Card Show, Dry Creek Shopping Ctr. 1712-H Meridian Ave., SH: Fri. 12noon-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 10-8', F: $35., A: free. Mike O'Hare, 1712-H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927.

Nov 9 CA, Walnut. Every Sat. Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 9-11 CA, Visalia. Comic Book, Sports Card & Toy Show Sequoia Mall. 3303 S. Mooney Blvd., Mooney & Caldwell Ave., SH: Sat. 10am-8pm, Sun. 11am-6pm, Mon. 10am-6pm, T: 30, F: $75., A: free. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-1798.

Nov 9-10 CA, Sacramento. Annual Comic Book, Sports Card & Toy Collectible Show, Country Club Mall-Plaza. Watt & El Camino, SH: mall hrs., T: 75-8', F: $80., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Nov 9-10 CA, Oakland. Super-Con Comic Book & Fantasy Convention, Conv. Ctr. 10th & Broadway, SH: 10am-6pm, T: 250. F: $7.50 for 1 day, $12.50 for 2 days in advance, $9. for 1 day, $14. for 2 days DOS. Super-Con, PO Box 215392, Sacramento, CA 95821. PH: 916-648-0572.

Nov 10 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 3917 1/2 Riverside Dr., Burbank, CA 91505. PH: 818-954-8432.

Nov 13 CA, Walnut. Every Wed. Nite Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 15-17 CA, San Jose. Meridian Comic Book & Sports Card Show, Dry Creek Shopping Ctr. 1712-H Meridian Ave., SH: Fri. 12noon-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 10-8', F: $35., A: free. Mike O'Hare, 1712-H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927.

Nov 16 CA, Walnut. Every Sat. Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 16 CA, San Diego. Comic Book Show, Scottish Rite Center-Mission Valley. 1895 Camino Del Rio-South, SH: 10am-4pm, A: $3. PH: 619-295-1221 or FAX: 619-295-7726.

Nov 16-17 CA, San Rafael. Annual Comic Book, Sports Card & Toy Collectible Show, Mall at Northgate. Hwy. 101 to Terra Linda Exit, SH: mall hrs., T: 70-8', F: $95., A: free. Edward Conway, PO Box 457, Dixon, CA 95620. PH: 707-422-3974.

Nov 17 CA, Turlock. Comic Book & Sports Card Show, War Memorial Auditorium. 247 E. Canal Dr., SH: 10am-4pm, T: 33-8', F: $40., A: $2. Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

Nov 20 CA, Walnut. Every Wed. Nite Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 22-24 CA, San Jose. Meridian Comic Book & Sports Card Show, Dry Creek Shopping Ctr. 1712-H Meridian Ave., SH: Fri. 12noon-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 10-8', F: $35., A: free. Mike O'Hare, 1712-H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927.

Nov 23 CA, Walnut. Every Sat. Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 23 CA, Modesto. Comic Book & Sports Card Show, "Steps & Variations" Dance Studio. 1300 N. 9th St. (corner of Clayton & N. 9th), SH: 10am-4pm, T: 24-8', F: $40., A: $2., 10 & under free. Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

Nov 23 CA, Atascadero. Comic Book & Sports Card Show, Youth Center. 6357 Olmeda, SH: 10am-5pm, T: 25-8', F: $35., A: $1. K.O. Prods., Robert PeBenito, 5975 Traffic Way, Atascadero, CA 93422. PH: 805-466-1642.

Nov 27 CA, Walnut. Every Wed. Nite Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 29-Dec 1 CA, San Jose. Meridian Comic Book & Sports Card Show, Dry Creek Shopping Ctr. 1712-H Meridian Ave., SH: Fri. 12noon-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 10-8', F: $35., A: free. Mike O'Hare, 1712-H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927.

Nov 30 CA, Walnut. Every Sat. Comic Book, Sports Card & Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 10am-5pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Nov 30 CA, Pasadena. Comic Book & Sports Card Show, Convention Ctr. 300 E. Green St., SH: 10am-5pm, T: 30, F: $35., A: free. Donna Arnott, PO Box 5386, Glendale, CA 91221. PH: 818-247-9775.

Nov 30-Dec 1 CA, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel. 1101 Van Ness Ave. at Geary Blvd., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 50, F: $50., A: $2. Al Jang or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

Dec 1 CA, Stockton. Comic Book & Sports Card Show, Stockton Inn. Hwy. 99 & Waterloo Rd., SH: 10am-4pm, T: 20-8', F: $40., A: $2., age 10 & under free. Mike Blalock, 3412 Delaware St., Stockton, CA 95204. PH: 209-948-0976 or 474-7362.

Dec 1 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 3917 1/2 Riverside Dr., Burbank, CA 91505. PH: 818-954-8432.

Dec 1 CA, Fresno. Christmas Comic Book & Sports Card Show, Ramada Inn. 324 E. Shaw Ave., corner of Hwy. 41 & Shaw Ave., SH: 10am-5pm, T: 30, F: $30., A: $2. A: $2. Bruce Hightower, 536 W. Stuart #A, Clovis, CA 93612. PH: 209-325-7729.

Dec 4 CA, Walnut. Every Wed. Nite Comic Book, Sports Card

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& Collectibles Show, Frank & Son Warehouse. 19465 E. Walnut Dr. North, (Pomona Fwy. 60, Fairway Exit), SH: 5pm-9:30pm, T: 150, A: free. Frank, PH: 909-594-7492 (Mon. or Fri. 9am-4pm).

Dec 6-8 CA, San Jose. Meridian Comic Book & Sports Card Show, Dry Creek Shopping Ctr. 1712-H Meridian Ave., SH: Fri. 12noon-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 10-8', F: $35., A: free. Mike O'Hare, 1712-H Meridian Ave., San Jose, CA 95125. PH: 408-267-0927.

CONNECTICUT

Nov 8-10 CT, Simsbury. Comic Book, Cards & Collectibles Show, Farmington Valley Mall. Jct. Rts. 44 & 167 (Bushy Hill Rd.), SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 40-8', F: $195., A: free. Matt DeRoma, PO Box 800, Somers, CT 06071. PH: 860-763-1671.

Nov 9 CT, Naugatuck. Comic Book & BB Card Show, Elk's Lodge #967. 758 Rubber Ave., SH: 9am-3pm, T: 45-8', F: $35., A: free. T&S Sportscards, Tom Bryk, PO Box 1056, Naugatuck, CT 06770. PH: 203-723-9289.

Nov 10 CT, Milford. Comic Book & BB Card Mania, K of C Hall. 625 Bridgeport Ave., Exit 34 off I-95 take left, SH: 9:30am-3:30pm, T: 50, F: $60., A: $2. adults, $1. children under 10. Mrs. Aurelia V. Wacks, PO Box 5078, Milford, CT 06460. PH: 203-874-3545. FAX: 203-876-8427.

Nov 10 CT, Manchester. Benefit Comic Book & Sports Card Show, East Catholic H.S. 115 New State Rd., I-84 Exit 60, SH: 9am-4pm, T: 60-6' & 8', F: $30.-$40., A: 99 cents. Grand Slam Shows, Russ Havourd, 1216 Hartford Tpke., Vernon, CT 06066. PH: 860-875-1401 or 875-4476.

Nov 15 CT, Stratford. Comic Book & Sports Card Spectacular, Ramada Inn. Exit 30 off I-95, SH: 6pm-10pm, T: 40-8' & 16', F: $50.-$80., A: 99 cents. CT's Premier Show, Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

Nov 16 CT, Meriden. CT Comic Con., Masonic Lodge. 112 E. Main St., Exit 91 N. or S. to downtown, SH: 10am-6pm, T: 50-8', F: $50., A: $1. DJ's Comics/VIN's Comic Connection, John. Danny Grasse, 303 E. Main St., Meriden, CT 06450. PH: 203-235-7300 or 628-6103.

Nov 22 CT, West Haven. Comic Book & Baseball Card Show, Knights of Columbus. 263 Center St., T: 35-8', F: $35., A: .99 cents. Chuck Blue, PO Box 3275, Westville Station, New Haven, CT 06515. PH: 203-934-0219.

Nov 23 CT, Wallingford-Yalesville. Comic Book & Sports Card Show, Our Lady of Fatima Parish Hall. 382 Hope Hill Rd., Exit 15 off 91 N., Rt. 68 W. SH: 10am-4pm, T: 45-55 6', F: $20. for 1, $30. for 2, A: 99 cents. Kevin Knight, 120 Morning Glory Ter., Stratford, CT 06497. PH: 203-378-0180.

Nov 24 CT, East Hartford (Tentative). Comic Book Convention, Elks Lodge. 148 Roberts St. (Exit 58 off I-84), SH: 11am-5pm, T: 32, F: $40., A: 99 cents. The Bookie's Book Store, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208 weekdays 12-6pm.

Nov 30-Dec 1 CT, Hartford. Thanksgiving Weekend Comic Book, Sports Card & Action Figure Show, Civic Center. 1 Civic Center Plaza, SH: 10am-4pm, T: 125-8', F: $140., A: $4. Schenker Promos., Zach Schenker, 23-22 Watkins Ave., Fair Lawn, NJ 07410. PH: 201-791-1675 or 908-223-1917.

Dec 1 CT, Stratford. Comic Book & Sports Card Spectacular, Ramada Inn. Exit 30 off I-95, SH: 9:30am-3:30pm, T: 56-8' & 16', F: $75.-$125., A: $3. adults, 99 cents under 10. CT's Premier Show, Mike Riccio, 155 Lighthouse Ave., Stratford, CT 06497. PH: 203-377-9567.

DELAWARE

Nov 24 DE, Dover. Super-Con Comic Book & Non-Sports Card Show, Sheraton Inn & Conference Center. Rt. 13 South, next to Wal-Mart, (Exit 104, Rt. 1 Expy.), SH: 10am-4pm, T: 50-6', F: $60. for 1, $100. for 2, $140. for 3, A: $3. Collectors Comics, Derek Woywood, 10 Chelsea Circle, Clementon, NJ 08021. PH: 609-782-0817.

FLORIDA

Nov 16 FL, Tallahassee. Comic Book, Sports Cards, Toys &

(EVENTS Continues on Page 86)

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77 SUNSET STRIP (Gold Key, 1962)

TABLETALK

THE COMICS BUYER'S GUIDE TO GAMES

compiled by Brent Frankenhoff and John Jackson Miller

On the Table: *Lost Worlds* (Flying Buffalo)

Description: Combat picture book; can be used alone or with the *Tunnels & Trolls* role-playing game.

No. of players: 2 or more.

Playing time: Standard duel can be completed in less than half an hour.

Complexity: Navigating the picture books is an easy-to-learn task; mastering dueling tactics takes longer; combat among multiple opponents could get tricky.

Role of chance: Minimal.

Strife factor: Low to moderate; the main danger is wishful interpretations in duels; multi-character combats could lead to confusion.

Cost: $5.50 or $5.95 per book; each player needs at least one book.

Dave Bensette
1451 Cadillac
Windsor, Ont. N8Y 2V2

I am looking for any information I can get about the Atari 2600 game system. I realize this has nothing to do with comics (although there were some comics-themed games). I will eventually start a fan club. Info on these games is hard to come by, and I haven't had much luck elsewhere.

*{**JJM:** Actually, you've hit a subject near and dear to the hearts of myself and fellow vidkid fossil Brent Frankenhoff — we've got a 2600, three Intellivisions, two Colecovisions, two NES's and even a VIC-20 between us. Classic video games are entertaining, **very** affordable and, we think, have a growing fan base and are ripe for developing their own fandom.*

*There aren't many sources out there for this material, but we enjoy Joe Santulli's fanzine **Digital Press**, which has published 30 bimonthly issues and has a nice grassroots feel to it. Santulli offers sample issues of the newsletter for $1.75 and also has compiled a collector's guide detailing cartridges for the popular classic systems as well as such long-gone systems as AdventureVision, Arcadia 2001, Astrocade, Vectrex, Studio II, and Odyssey II. Write to Digital Press at 44 Hunter Place, Pompton Lakes, NJ 07442.*

*Tell 'em **CBG** sent you.]*

Reviewed by Joyce Greenholdt

Back when I was getting seriously interested in role-playing games, in the late '70s or early '80s, *Ace of Aces* was all the rage for a while at the local gaming club. The idea was: Two people could simulate a World War I aerial dogfight using two picture books. By selecting a numbered maneuver for your plane and looking up your opponent's number on a cunning matrix, you were directed to a picture showing you a pilot's-eye view of the results, including whether you managed to shoot the other plane.

On the rare occasions that I tried it, I usually lost sight of my opponent's plane within three turns — generally because he was right behind me, blowing me out of the sky. Flight simulations of any kind are *not* my strong suit.

But I got along much better playing with Flying Buffalo's *Lost Worlds* fantasy combat books, which operate on the same principle — even the one which featured a flying gargoyle. Both games were designed by Alfred Leonardi, but he added a few new twists to *Lost Worlds*. Each of the dozen *Lost Worlds* books currently available features a different fantasy character; a mounted knight, a giant, a centaur, and a Highland warrior are some of the available options.

The idea is: each player picks a character book, then they exchange books — so that at the end of each turn, the picture each player sees is his or her character's view of his or her opponent in action (unless that opponent has sneaked behind — then, underneath the ominous legend "Behind You," is a picture of both your shadows — and your weapon is pointing in the wrong direction).

Since each character has different abilities and armaments, the books can't get by with a standard list of maneuvers, so a separate reference sheet is included with each book, listing all the character's abilities and maneuvers. Each turn, a player uses the reference sheet to pick an action (which are given even numbers), and turns to the matrix of the matching number in his or her opponent's book. Each matrix contains a list of number pairs; the first number is one of his or her opponent's action numbers, the second is an odd number designating the appropriate picture which shows the result of that turn's actions. It sounds a lot more complicated than it actually is, in practice. And it works very well for a one-on-one duel.

*Each page in a **Lost Worlds** book has an odd-numbered picture on the top, showing the results of one turn, and an unrelated even-numbered matrix at the bottom. The matrices are used each turn to determine which result picture a player turns to.*

The other addition to the system is that each book comes with four semi-randomly selected cards which can be used during a game. MacAber the Highland warrior, for instance, comes with two random tactic cards and two other randomly selected cards. Unfortunately, there is no guarantee that the character will be able to use all the cards that are included with a particular copy of the character's book. Buying multiple books, of course, will give you a "pool" of cards to choose from, and Flying Buffalo also has two card sets available for $5 each, which can add to your stock. There are tactic cards, spell cards, luck cards, and item cards, all of which will have some beneficial effect (for their owners) on game play.

Lost Worlds is a fun system for one-on-one duels. Once you've played a few turns and get used to how the matrix system works, play progresses smoothly and usually quickly. The books' interior art ranges from adequate to very good, but it all communicates the situation clearly, and that's the important thing in this game. Also, the characters available seem pretty balanced; there doesn't seem to be any sure-win book to have. Having more useful cards than your opponent can tilt the balance, but good tactics can save the day.

I have doubts about battles with more than two characters, however. Fighting multiple opponents requires you to have multiple copies of your character book — one for each opponent. While I like the emphasis on skill rather than random determinations that *Lost Worlds* provides, I wouldn't care to spring for duplicate books. Dice are much cheaper. And battles with more than one opponent on a side could get really tricky, although there are rules to accomodate "Dungeon Parties," allowing these books to serve as combat-resolution systems for role-playing games — specifically, Flying Buffalo's *Tunnels & Trolls* game.

For quick two-player combat, *Lost Worlds* is a winning system.

*A spell card and a tactic card from **Lost Worlds**.*

Gaming NEWS

Wizards of the Coast and **FASA** have announced the *BattleTech* trading-card game, based on FASA's popular *BattleTech* and *Mechwarrior* games, has been completed and is scheduled to arrive in stores in November.

Richard Garfield, the creator of *Magic: The Gathering*, headed the design team. *BattleTech* puts players in the 31st century, where war is primarily conducted by giant fighting machines called BattleMechs. Cards represent individual BattleMechs, infantry units, strategic locations and legendary individuals from the BattleTech universe.

There are approximately 300 different cards available in the first *BattleTech* release. Cards will be sold in 60-card starter decks for $8.95 and 15-card booster packs for $2.95. The cards are classified as common, uncommon, rare and vital. Games take an average of 20 to 45 minutes to play.

•

Five Rings Publishing Group, manufacturer of the *Legend of the Five Rings* trading-card game, has announced that it has obtained the licenses to produce a *Star Trek: The Next Generation* customizable dice game and a game based on the *Star Trek: First Contact* movie. Five Rings plans to release both games in November.

■

Pioneer Entertainment has released the first trading-card game based on Japanese animation. *Ani-Mayhem* haphazardly mixes characters, settings, objects, and events from a variety of anime series, taking players on a wild scavenger hunt through jumbled worlds. The game includes a solitaire option.

Base game decks contain 75 cards and retail for $8.98. Booster packs contain nine cards and retail for $1.98. The first set features four popular anime series: *Tenchi Muyo, El Hazard, Bubblegum Crisis* and *Ranma ½*.

Future expansion sets will include other anime series. The first expansion is currently scheduled for November release.

Pioneer is a producer and distributor of entertainment products, including film, music, Japanese animation, and karaoke on laserdisc and videocassette.

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Wizards of the Coast

Insight Studios Group offers a comic-book smorgasbord

By Sam Foreen

Insight Studios in Baltimore is a building. Inside are three floors of office equipment, art supplies, computers, drafting machines, stereos, and comic books.

There are lots of comic books: comic books from nearly every decade from floor to ceiling, spilling into the aisles between the desks, tables, and copying machines.

And every day, this place gives birth to new ideas, new comics characters, and new relationships between people. At the moment, the Insight Studios Group is self-publishing four separate titles: *Radical Dreamer, Tug & Buster, Doctor Cyborg,* and *University*. Everything else about these comics is disparate, from the art styles to the storylines to the readership.

Part of the Insight Studios crew is shown above. From left: Frank Cho, Allan Gross, Mark Wheatley, and Marc Hempel.

Radical Dreamer (Mark's Giant Economy Size Comics) is a futuristic science-fiction story by Mark Wheatley. Its stylized art and intricate plot is aimed as much at science-fiction fans as at new-age readers.

Tug & Buster (Art & Soul Comics) by Marc Hempel is a satire of hero worship, done in a humorous, emotional cartoon style.

Doctor Cyborg (Attention! Publishing) is Allan Gross' conspiracy-theory book. Gross said it is so thoroughly researched that readers who are not caught up on the high-adventure cold-war story will realize that it is actually a piece of expository literature. Topics ranging from the Bacon-Shakespeare controversy to cover-ups of atomic testing by the U.S. government garner comments from readers that range from brief praise to hour-long academic discussions.

Frank Cho's *University* (12 Angry Monkeys) is a collection of daily strips that offers a showcase for the timing and wit of Cho's comic style.

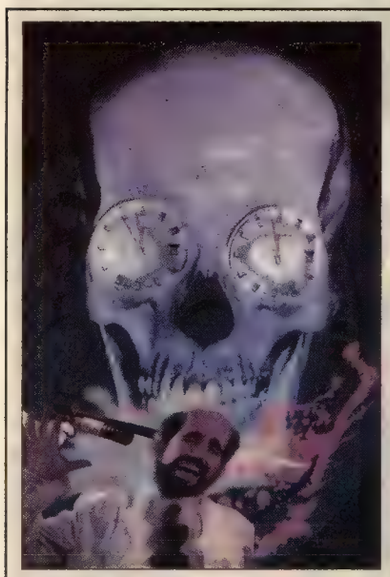
It's not only the comics that differ. The personalities behind them are also divergent, from liberal to libertarian. Race, religion, and opinion vary so much throughout the studio that you'd mistake an Insight Studios' dinner for a political-correctness fundraiser. Except no one wants to pay. That these four personalities have survived sharing cramped convention booths, agonizing road trips, and crowded hotel rooms without bloodshed is a testament to the mutual respect and strange symbiotic relationship they share.

Insight Studios began 16 years ago as the creative refuge of Mark Wheatley and Marc Hempel. The pair's résumés encompass such titles as *Mars, Blood of the Innocent, Blood of Dracula, Gregory, Breathtaker, Tarzan the Warrior, Sandman: The Kindly Ones,* and *The Black Hood*. The entire list would fill this page. Their credits include work for nearly every comics company in nearly every capacity. Both are writers, pencillers, inkers, letterers, and colorists.

They have worked as art directors and editors, and Insight Studios even doubles as a source of art production and stable lines. However, it has become much more. What really defines Insight Studios now is the pursuit of excellence and the ability of these creators to develop unique characters and art styles. Its focus is not a house style, a uniting project, or even a business association. It is an atmosphere that fosters diversity and the

(Continues on Page 70)

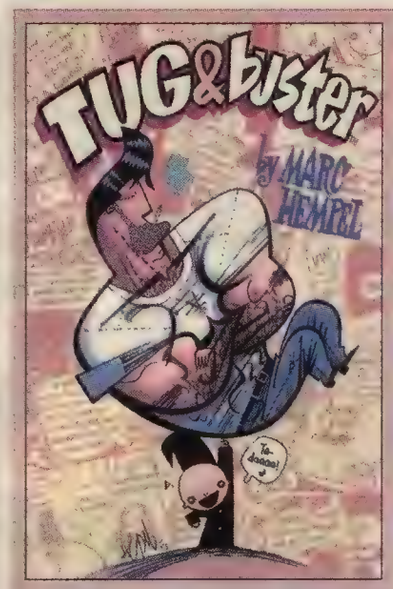
The creative spirit at Insight Studios is best represented by the four distinctly different comic books that Wheatley, Hempel, Gross, Cho, and Willis (with the help of Parker) are self-publishing. More information on each series — with a representative piece from the series — can be found on this page and Page 70.



Doctor CYBORG

Do you believe the government? Do you know how academic scholars withhold and suppress vital information from the public? Did you know that Francis Bacon wrote the works attributed to William Shakespeare? No? Then read *Doctor Cyborg* from Attention! Publishing. It's conspiracy theory for the whole family, as cybernetics inventor Malcolm Syberg is transformed into Doctor Cyborg. *Doctor Cyborg* is full of hidden ciphers and information that informs the reader of what Gross says is the truth behind these conspiracies and more, crammed into an action-packed cold-war adventure.

The series makes its premiere in November and continues for six issues on a bimonthly schedule. *Doctor Cyborg* is self-published by Allan Gross, created and produced by Gross, Wheatley, Hempel, and Willis.



Tug & Buster is a satire of tough guys and heroes — and anyone who's dumb enough to worship them. Described by creator Marc Hempel (*Gregory, Sandman*) as "sort of a cross between *Seinfeld, Home Improvement,* and *Beavis & Butthead*," the comic book chronicles the four-fisted misadventures of man-mountain Tug (the strong, silent type) and the diminutive Buster (who idolizes Tug), as well as the pathetic exploits of their friends Stinkfinger and Genital Ben. *Tug & Buster* has been praised by such creators as Howard Cruse and Dave Sim and has garnered rave reviews in *Wizard* and *Overstreet's Fan*. Its sixth issue ships in November, and a large-format art print is scheduled to be released in January, both published by Marc Hempel's Art & Soul Comics.

THANKS AGAIN!!

You've helped us make comics history with the publication of the 1200th issue of *Comics Buyers Guide* — far more issues than any comic-book or comics publication!

Whether you are a subscriber, reader, contributor, advertiser, distributor, or shop account, everyone has helped us make this historic issue possible.

Our next milestone: CBG #1300!
Coming Fall of 1998

The staff of *Comics Buyer's Guide* and the employees of Krause Publications

UNIVERSITY²

Frank Cho's *University²* ran in the campus paper for three semesters at the University of Maryland, earning him the Charles Schulz plaque for excellence in cartooning and the award for best college cartoonist of 1994. This led to a contract with Creators Syndicate, which will launch his new strip, *Liberty Meadows*, in April. *University²* is the original raw humor of Frank Cho at his best.

INSIGHT
(From Page 68)

desire to create high-quality and unique stories. Separate viewpoints and healthy competition augment creativity, productivity, and pride.

It has also become a launching ground for many careers. Gross started his writing career with Wheatley's help. Wheatley got Gross his first job writing Tarzan for Semic International and since then has worked with Gross as co-writer on several projects for DC, including *Flash Annual* #7 and *Argus*.

Many other freelancers have hung their hats at the studio, pulled in to collaborate on a project or two. Damon Willis has become has become a regular at the studio. While working on his own projects, Willis is collaborating with Wheatley and Hempel on the art for *Doctor Cyborg* and participating in several other projects behind the scenes.

What does the future hold? Every day, Wheatley comes up with new ideas for screenplays, books, you name it. Cho and Gross continue to scheme to do an illustrated Tarzan novel. Hempel plans to publish other satirical comics creations. Meanwhile, Leslee Parker, the managing editor of Art & Soul Comics, prepares to make her entrance into the comics field as a writer. As if self-publishing was not enough, they all continue to work for other companies.

Wheatley is doing a *Legends of the Dark Knight* story. Dark Horse Comics will publish Gross' story "Tarzan and the Legion of Hate" beginning in January. And they're all working for *Penthouse Comix*.

RADICAL DREAMER

Mark Wheatley began to self-publish *Radical Dreamer* about two years ago as a response to a series of dreams. In this age of expanding computer reliance and even computer addiction, *Radical Dreamer*'s look at the futuristic Dream Network is a chilling reminder of the dangers of technology and the spirit of humanity. The complete story behind Mark's motivations and the revelation behind *Radical Dreamer* can be found in *Radical Dreamer Prime*, a single-issue, stand-alone story that introduces the characters to new readers. Wheatley has just completed his first *Radical Dreamer* story arc, including a trade paperback and a hardcover edition of *Dreams Cannot Die*. He is continuing the *Radical Dreamer* line with the just-published stand-alone story "Forbidden Knowledge," art from which is shown below.

The creative spirit at Insight Studios is best represented by the four distinctly different comic books that Wheatley, Hempel, Gross, Cho, and Willis (with the help of Parker) are self-publishing. More information on each series — with a representative piece from the series — can be found on this page and Page 68.

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CONTINENTAL COMICS

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CONTINENTAL COMICS PREMIERE UNDERGROUND COMIX AUCTION

Welcome to our first underground comix auction. We are proud to offer this diverse selection of rare and collectible undergrounds. Whether you are a seasoned underground collector or a curious novice, we believe that there are many scarce and unique items that will be of interest.

We feel strongly that underground comix possess great investment potential as they offer both fabulous entertainment and affordable prices. Most undergrounds featured tremendous writing and artwork by pioneering visionaries who fought against the repression and censorship in the mainstream comics industry. They helped expand the artistic range of expression that helped lead to many of the great recent comics works. The early underground artists also heavily influenced many of today's top talents.

Undergrounds also offer terrific investment potential. First, most print runs were very small, typically in the low thousands. Therefore, often there are less surviving copies than many golden age comics. Second, prices have not changed much in the last 15 years because the only published price guide for underground comix is almost 15 years old. Take a look at the 1982 Overstreet Price Guide and imagine buying at those prices. You can still do this for many undergrounds.

Either way, undergrounds offer a wild ride that hopefully some of you are willing to take. Thank you for your interest and hopefully we will be hearing from the many comix collectors out there!

AUCTION RULES - PLEASE READ CAREFULLY BEFORE REGISTERING

1. Participation in our auction is a willingness to purchase the items described herein and binds the bidder to these rules. Please do not place bids that you can not honor. Opening bids do not necessarily meet reserves. We reserve the right to refuse any bids from anyone. You must be 21 years of age to participate in the underground auction.
2. Please call prior to November 16,1996, to register and receive your bidder number. Previous bidders must register and obtain a new bidder number. Detailed descriptions of any lot can be given prior to November 14, 1996.
3. On November 16,1996, from 1 to 9 PM EST, phone calls will be accepted for price inquiries and placing bids. Mail and phone bids will be accepted before November 16,1996. Mail bids may be sent to the address listed above and must be received by November 14. Phone bids will only be accepted between 11-6 PM EST, except on November 16. We are not responsible for mail bids that are late or never reach us. Bids must be raised in at least 10% increments (with a minimum raise of $10). Auction closes on November 16,1996, at 9 PM EST or until ten minutes pass without a bid being raised, whichever is later.
4. A 10% buyers fee will be added to all winning bids. Buyer is responsible for all postage and insurance charges. Payment by checks and money orders must be in US funds. VISA and MasterCard are accepted without surcharge. Pennsylvania residents must be charged 6% sales tax.
5. Winning bidders will be notified within 72 hours of auction closing if possible. Payment must be sent within 5 days of notification. NO EXCEPTIONS.
6. All items are described herein as accurately as possible. However, any lot may be returned for a complete refund including buyers fee provided: a) You call first with intent to return, b) items are sent back in the same condition as received, and c) items are returned within 5 days of receipt.
7. We are actively purchasing most collectibles. We are also accepting consignment items for future auctions. Please call for further information.
8. We are not responsible for any typographical errors.

ALL FIRST EDITIONS (UNLESS NOTED) **ALL UNRESTORED FIRST PRINTINGS (UNLESS OTHERWISE NOTED.)**

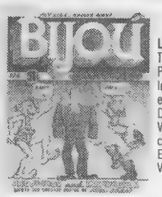
ROBERT CRUMB COMIX

Lot 1 - Big Ass 2 (1971)
A classic example of R. Crumb's finest work An appealing copy with great overall look Spine and corner defects Still flat and clean Supple light cream pages Very respectable VGF Opening Bid ..... **$20.**

Lot 2 - Bijou Funnies 1 (1968 2nd Edition)
After Zap, the most historically important underground title. This is not the rare overlap edition, but a stunning copy of the trimmed edition Signed by Jay Lynch and Skip Williamson Other work by Crumb and Williamson Near flawless NM copy Pages have edge creaming. Opening Bid ..... **$40.**

Lot 3 - Bijou Funnies 2 (1969)
Extremely hot first print with "Um Tut Sut." Fabulous issue with Crumb, Williamson, Spiegelman and Shelton. Superb flat clean and glossy copy Just the lightest overall wear Excellent near white pages. Call it a gorgeous NM. Opening Bid ..... **$50.**

Lot 4 - Bijou Funnies 3 (1969)
Classic collection of underground's top talent, Crumb, Lynch, Williamson, and Deitch to name a few Pretty flat and glossy copy Light spine wear Some minimal edge wear. Supple near white paper. Some BC scuffs Still an attractive FVF Opening Bid ..... **$35.**



Lot 5 - Bijou Funnies 4 (1970)
This is the scarce first printing Print Mint Edition Fabulous collection of underground's top talents Crumb cover with work by Deitch, Kinney, and Williamson Very sharp and clean copy Light corner wear Minimal spine stress Excellent off-white paper Solid VFNM Opening Bid ..... **$50.**

Lot 6 - Douglas Comix (1972)
Giveaway promotional comix featuring an all-star lineup of underground comix Literally a who's who of the major heavies Includes Crumb, Rodriguez, Griffith, Wilson, etc Gorgeous copy with minimal wear Flat and clean Sweet overall VFNM Opening Bid ..... **$75.**

Lot 7 - Insect Fear 1 (1970)
Sharp copy of one of the first underground horror titles Toughest issue of the run, especially in decent grade Contains work by Rodriguez, Shelton, Wilson, and Crumb Flat clean book with light overall wear. Tiny BC corner crease Easily solid VF Opening Bid ..... **$50.**

Lot 8 - Motor City Comix 1 (1969)
Classic all - Crumb comic in scarce first printing. Features Lenore Goldberg and her Girl Commandos Unbelievably gorgeous flat glossy copy with terrific colors Tiny spine stress Try to find a copy anywhere near this nice. Some edge creaming Overall NM- Opening Bid ..... **$80.**

Lot 9 - Motor City Comics 2 (1970)
Second issue of this classic Crumb solo effort 28 pages of Crumb at his best Superb looking copy with excellent eye-appeal Gorgeous glossy and flat copy. Extremely minor spine and edge wear. Slight color irregularity at top edge. Still super VFNM Opening Bid ..... **$40.**

Lot 10 - San Francisco Comic Book 1 (1970)
One of the best underground anthologies of all-time. Artists include Rory Hayes, Wilson, Dan O'Neil, Rodriguez, Crumb, Griffin and many more An unbelievably sharp copy Stunning book with only tiny corner dings Spine is superb Paper has some cream edges Gorgeous VFNM Opening Bid ..... **$100.**

Lot 11 - Snatch 1 (2nd Edition) (1968)
One of the most important underground comics, even in second printing Features incredible Crumb cover and art and work by S Clay Wilson One of the most sought-after and requested of Crumb's works Solid book with spine wear and corner dings Small penciling on BC. Respectable VGF Opening Bid ..... **$40.**

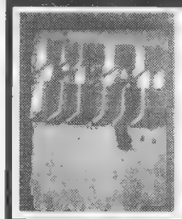
Lot 12 - Your Hytone Comix (1971)
Tough to find 1st print with the Thrilling Murder adult interior cover Another Crumb classic with cover and interior artwork by the master Also features Mr. Natural. Very sharp book with minor spine wear. Few light creases. Paper is off-white Solid VF Opening Bid ..... **$40.**

Lot 13 - Zap Comix 2 (1968)
First issue to feature Rick Griffin and S Clay Wilson Of course, also has Crumb Historically, key issue as it helped define the standards for undergrounds. Unbelievably sharp copy with gloss and color. They rarely look this nice Few minor dings Beautiful near-white paper Sharp VFNM Opening Bid ..... **$75.**

Lot 14 - Zap Comix 3 (1968)
One of the historical great issues. With Griffin, Crumb, Shelton, Wilson, and Moscoso. Special 69 issue with flip cover. Tremendous copy flat and glossy. Only visible wear is small corner ding. Supple light cream paper Overall VFNM Opening Bid ..... **$50.**

Lot 15 - Zap 7 (Mini - Comix) (1972)
Very cool and collectible mini - issue only 4 x 5". Scarce with only 500 printed. Fabulous Crumb cover with Rick Griffin art. Gorgeous copy with just light spine wear. Flat and white. Overall VFNM Opening Bid . **$40.**

ROBERT CRUMB SKETCHBOOKS



Lot 16 - R. Crumb Sketchbook (1966-67) Hardcover German Edition
Literary Cream! Includes original slipcase A gorgeous specimen in beautiful binding and printing Includes guide booklet Slipcase in excellent condition Guide booklet has cream paper and some wear Hardcover is in great condition, barely used Copyrighted 1981. Opening Bid ..... **$150.**

Lot 17 - R. Crumb Sketchbook (1967-74)
Softcover reissue of original edition Near flawless copy with bonus package wrapping Showcases Crumb at his most creative form during the making of this book Includes guide booklet Softcover in top-notch NM/M shape Copyrighted 1986 Opening Bid ..... **$50.**

Lot 18 - R. Crumb Sketchbook (1974-1978) Hardcover German Edition
Incredible selection of sketches and strips. A sweet copy of an intense collection of Crumb Very hot collectible Slipcase included in good condition with some writing on it. Hardcover is in gorgeous condition Copyrighted 1978. Opening Bid ..... **$75.**

Lot 19 - R. Crumb Sketchbook (1978-83)
Softcover reissue of original German Hardcover edition Again, a near flawless copy of comix history Includes guide booklet and wrapping paper Softcover in beautiful overall shape. Copyrighted 1984 Opening Bid ..... **$50.**

Lot 20 - R. Crumb Sketchbook (1983-87) Hardcover German Edition
Beautiful copy with magnificent eye-appeal Another fabulous selection of Crumb's work Includes program and slipcase Both hardcover and guide booklet near flawless. Copyrighted 1989 Opening Bid ..... **$75.**

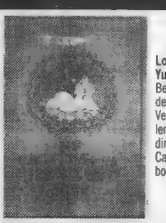
ROBERT CRUMB ODD-SIZE FORMATS

Lot 21 - The Complete Fritz the Cat (1978)
Wonderful 132 page paperback collecting Crumb's Fritz the Cat Classic item from Belier Press Also features an illustrated Crumb bibliography A must for serious Crumb collectors Attractive book with mostly spine creases. Edges and corners have light wear White paper. Call it about VG+. Opening Bid ..... **$35.**

Lot 22 - Fritz the Cat (1968) Ballantine Book
Solo book of Crumb's most popular cat. Classic the minute it was published. Extremely tough in decent shape 10 x 13". A stunning copy with excellent eye-appeal. Light edge flaws. BC has small crease FC has tiny corner fold Pretty F+. Opening Bid . **$75.**

Lot 23 - R. Crumb's Head Comix (3rd Edition 1972)
Fabulous over-sized book filled with Crumb Chock-full of Fritz the Cat, Mr. Natural, and other greats. A total of 68 prime Crumb pages Sharp clean copy with mostly small corner and edge wear. White paper Overall VF. Opening Bid ...**$25.**

Lot 24 - Melotoons 1 (1972)
Published by Peter Kuper Features pages by Crumb from his 1971 sketchbook Very tough to find due to very low print run. A must for Crumb aficionados. Decent copy with light staple rust. Some spine and edge wear FC corner crease. Still solid VG+. Opening Bid ..... **$25.**



Lot 25 - R. Crumb's The Yum Yum Book (1975)
Beautiful hardcover with 152 wonderful pages of Crumb in color Very hot item. Dust jacket in excellent shape with a few corner dings Book is in great condition. Call the dustjacket VF and the book VFNM. Opening Bid ..... **$50.**
A must for Crumb collectors!

CONTINENTAL COMIC'S PREMIERE UNDERGROUND COMIX AUCTION

November 16, 1996 1 to 9 p.m. EST (215) 627-0803

HISTORIC UNDERGROUND COMIX

Lot 26 - All Girl Thrills 1 (1970)
Historic 1st underground written and drawn entirely by women. Works by Trina Robbins, Willy Mendes, and Julie Wood. Terrific condition copy with bright colors and overall look. Some minimal overall defects. Very light cream pages. Sharp VF+ +. Opening Bid $25

Lot 27 - Feds 'N' Heads Comics (1968)
First edition of an underground milestone Highly significant comix with Gilbert Shelton's most famous solo effort. Signed by Shelton on bottom FC. Beautiful-looking copy with slight subscription fold. Spine has decent wear. Paper is mostly cream. Looks VF, but call it a F-. Opening Bid $125

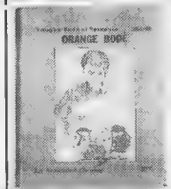
Lot 28 - Funny Animals 1 (1972)
This classic biggie introduced Art Spiegelman's Maus to the world. This extraordinary copy is signed with a sketch by Spiegelman Other work by Crumb, Lynch, and Griffith Gorgeous book with few defects Tiny corner ding and small spine crease. Light cream paper. Still excellent VFNM Opening Bid $50

Lot 29 - Lenny of Laredo (White Cover) (1966)
Lenny of Laredo was one of the first undergrounds sold to the public It became an instant hit. Excellent Joel Beck work In unheard of VFNM shape Minor spine stress and corner wear Paper is white to near-white. Opening Bid $150

Lot 30 - The Profit/Alienated War Baby Report (1966)
One of the first underground comix Comparable to New Fun 1 or Detective Comics 1 Created before Zap 1 A stunning copy with white paper and perfect spine. Surely one of the finest copies in existence. Overall sensational NM. Opening Bid $200

FEATURED ARTISTS - VAUGHN BODE, FRANK STACK, S. CLAY WILSON

Lot 31 - The Bode Broads-A Portfolio (1977)
Fabulous collection of awesome Bode women Features 19 plates of superb Bode art. This portfolio is scarce and very sought after by Bode collectors Plates are all in excellent shape. Contained in a wrapper. Just light edge wear with a few corner dings Wrapper looks FVF quality Opening Bid $75



Lot 32 - Orange Bode, Vaughn Bode at Syracuse (1978)
A catalog of Vaughn Bode's work in the Syracuse University's Daily Orange Tabloid Very scarce with probably only 1000 printed. Find out why Bode is loved by millions Fabulous copy with general light wear BC has tiny tear. Corners have minor dings Very nice FVF Opening Bid $75

Lot 33 - The East Village Other V6 #5 (Dec 29,1970)
The best edition of the famous underground newspaper. This comix issue features an outstanding Bode cover and loads of top-notch cartoonists Includes a jam by Crumb, Wilson, Kurtzman, Spain, and others. Also has Freak Brothers and the origin of Trashman Folded with some small tears Paper is cream Still good-looking VG+ Opening Bid $50

Lot 34 - Jesus 1, the New Adventures of (1969)
First edition with the blue sports cover and $1 price tag Foolbert Sturgen's most important work with 44 pages Fabulous shape with tiny visible flaws Paper is still white. Striking VF+ Opening Bid $50

Lot 35 - Drawings by S. Clay Wilson (1969)
Extremely sought after with only 1000 copies printed 28 pages of S Clay Wilson at his peak Very rarely offered for sale Some spine and overall defects Corners have small creases Still attractive Fine Opening Bid $100

ALTERNATIVE FORMAT CLASSICS

Lot 36 - Alternative Media Comics and Stories (1970)
Real impossible to find beauty with Gilbert Shelton artwork The scarcest of all Freak Brothers collectibles. Created along with Saturday Mind-uckee Funnies Gorgeous copy in near perfect shape. Has thumbprint of authenticity. Almost no visible wear NM+ Opening Bid $50

Lot 37 - The Life and Loves of Cleopatra (3rd Printing 1976)
One of the gems of the underground era Long before the advent of adult comics came this top-notch sex comic. Small size Highly charged cover with erotic interior Flat clean good looking comix. Minor spine wear. Paper has some yellowing. Still pretty FVF. Opening Bid $25

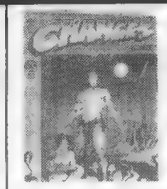
Lot 38 - Saturday Mind-uckee Funnies (1970)
A one-sheet 11x17" black and white poster distributed with Alternative Media Comics and Stories. A jam format featuring top arbsts Gilbert Shelton, Harvey Kurtzman, and Art Spiegelman A rare specimen Folded with corner creases Still white Call it a VGF Opening Bid $50

Lot 39 - The Snatch Sampler (1977)
164 pages of the best of Snatch Comics. Not for the faint-hearted with very graphic content Features all the greats including Crumb, Wilson, Rodriguez, and Williams A very difficult to find collectible Solid book with good appeal Minor corner dings and light overall wear Small BC chew. Overall F+ Opening Bid $25

Lot 40 - Swift Premium Comics (1971)
A paperback comix printed by Bantam Books 132 pages of sweet strips by Art Spiegelman, Kim Deitch, and Trina Robbins Stunning shape Very minor corner wear White paper Probably never opened Mission impossible to find a better copy. NM+. Opening Bid $75

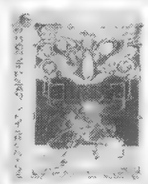
ALTERNATIVE FRINGE

Lot 41 - Amabolis Insania (1975)
A later underground, but still awesome! A commemorative book featuring top-notch work by George Metzger, Rick Griffin, Alex Toth, S. Clay Wilson, and many more Unusual format 5.5" x 8.5". Gold ink embossed Very sharp copy with small corner crease Otherwise very tiny wear Pretty VF. Opening Bid $25

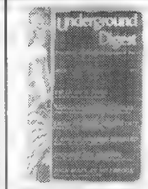


Lot 42 - Changes 3 (1969)
Incredibly cool magazine sized underground comix Sensationally hypnotic front cover by Rick Griffin Back cover by Crumb Interior art by Shelton, George Metzger, and Jack Jaxon Solid flat clean copy Some spine stress and BC creases White paper. Very collectible Fine Opening Bid $25

Lot 43 - Promethean Enterprises 1 (1969)
One of the underground classics that began to bridge the gap between mainstream comics and counter-culture Includes work by Crumb and Griffin, with a showcasing of Frazetta and Al Williamson Super copy with some edge wear Otherwise gorgeous VF Opening Bid $75



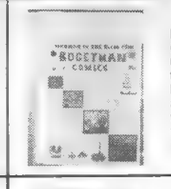
Lot 44 Promethean Enterprises 2 (1970)
Outstandmg selection of wild underground art Trendsetting 2nd issue with contributions by Crumb, Rodriguez, Hal Foster, etc Beautiful Rick Griffin cover Terrific-looking copy with some minor corner wear Spine reveals light stress. Excellent VF+. Opening Bid $50



Lot 45 - Underground Digest V1 #2 (1967)
Exceptionally rare digest featuring the best of the Underground Press Not even listed in Kennedy's 1982 price guide Features Frank Zappa interview, Charles Bukowski, and five sensational pages of Crumb strips Some edge and spine flaws Paper is creaming. Overall solid Fine Opening Bid $50

PARODY / SATIRE UNDERGROUND COMIX

Lot 46 - Archie/(X-Archie) 1 (1971)
24 page pornographic spoof of Riverdale's favorite characters Very scarce and high demand. Patterned after the old 8 page Tiajuana Bibles Artist unknown Decent shape with overall wear and light staple rust Minor creases and dirt Paper still white Overall VGF Opening Bid $40



Lot 47 - Bogeyman Comics 1 (1969)
Classic underground homage to the E C tradition. Work by Gary Arlington and Rory Hayes Scarce in any shape. Good-looking comic with small spine stress Few corner dings White pages. Overall strong FVF Opening Bid $35

Lot 48 - Conspiracy Capers 1 (1969)
Fantastic effort to raise funds for the legal defense of the Chicago Eight Early Art Spiegelman and work by Rory Hayes, Jay Lynch, Skip Williamson, and others Gorgeous VF+ with light overall wear BC has some spine stress Pages are white Opening Bid $75

Lot 49 - Dick! The Nixon Era (1972)
A wild 68 page paperback with artwork by Ed Badajos and foreword by Paul Krassner Hardly ever offered for sale Fantastic satirical political commentary on one of America's most controversial leaders Read copy with worn spine Has edge wear Still decent VG shape Opening Bid $50

Lot 50 - Funnybook 1 (1971)
Significant and highly sought-after first appearance of Cherry Poptart Features great material by Gilbert Shelton, Trina Robbins and Larry Welz Very undervalued and tough to locate in any grade Sharp copy with light edge wear BC has light creases Pages have cream edges Overall F+. Opening Bid $25

Lot 51 - Pervert Comix (1969?)
Wild color cover with psychedelic effect Interesting material by Rick Landerman, Al Walton, Wayne Sloan, and others Solid clean copy with excellent cover image FC has some light creases Spine has some wear. Still F-. Opening Bid $35

Lot 52 - Radical America Komiks/ Radical America Magazine V3#1 (1969) Very rare 1st printing with the Lestor Maddox 2-tone shoes An excellent underground featuring superb radical works by Skip Williamson, Shelton, Griffin, Wilson, and Lynch Decent copy with corner creasing and spine wear Cream paper Overall VGF. Opening Bid $50

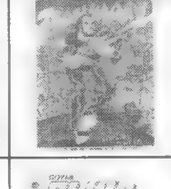
Lot 53 - Uncle Sam Takes L.S.D. (1972)
Vulgar political commentary by Fred Schrier Very scarce Black and white newsprint format. Decent - looking copy with light overall wear Some creasing with FC bend Paper has light yellowing Still in great shape for newsprint Overall Fine Opening Bid $35

Lot 54 - Valley Fever (1975)
Very rare with only 200 printed copies Drawn by Doug Hansen's cartooning class at Cal-State-Fresno Diverse set of works and talent Beautiful copy with virtually no flaws White paper Tremendous NM/ M Opening Bid $50

Lot 55 - Yellow Dog Comics 15 (1969)
One of the most famous of all underground covers as Uncle Sam takes a wild ride Features Kurtzman, Jay Lynch, and many more One of the finest copies around Beautiful colors and gloss Tiny spine wear Otherwise awesome Overall VFNM Opening Bid $50

TABLOID NEWSPRINT FORMAT

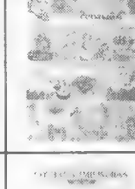
Lot 56 - Changes, Journal of Arts and Entertainment (June 1974)
A solid copy of this classic newsprint format journal Crumb is highlighted with the issue's cover and interview Will Eisner contributes an article about Underground Comics Also features Allen Ginsburg Unfolded copy with tanning edges Some creases and tears Still VGF Opening Bid . $25



Lot 57 - The Collected Trashman (1969?)
Tabloid Edition on newsprint of Spain Rodriguez creation Trashman Fabulously entertaining precursor to vigilante heroes like the Punisher 24 pages of ass - kicking adventures. Folded with edge wear Paper is decent cream with darker edges Overall VG+. Opening Bid $25

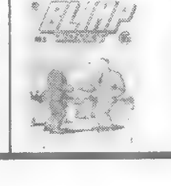
Lot 58 - King Bee 1 (1969)
A Don Donahue classic Lots of collage work Cover by Crumb One of the wildest underground tabloids Decent copy for newsprint quality paper Folded, but still respectable F+. Little overall edge wear Paper is supple cream Opening Bid $40

Lot 59 - Yarrowstalks V00 No. 1 (1967)
The legendary Philadelphia-produced underground newsprint tabloid Features early printed work by Crumb Mentioned in underground price guide as first place Donahue saw Crumb's work Never folded copy with edge defects Paper is cream with light tan edges Call it a F+ Opening Bid $50

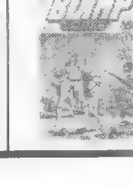


Lot 60 - Yuck Funnies (1971)
Extremely scarce with only 3000 printed 16 page newsprint tabloid with works by Gasparotti, E E Cummings, and Thomas Waldo Buck Folded with cream paper Decent shape with edge creases and stress Still solid F- Opening Bid $35

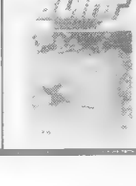
Lot 61 Gothic Blimp Works 1 (1969)
The first of the wonderful run of Gothic Blimps Very difficult to locate This issue spotlights a Crumb cover, and works by Bode, Beck Deitch, Rodriguez, etc. Incredible centerfold spread by Crumb Folded newsprint. 3" FC tear. Edge and spine flaws Corner creases Paper is mostly cream Overall VG Opening Bid $50



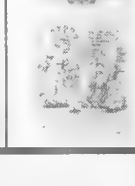
Lot 62 - Gothic Blimp Works 3 (1969)
Hilarious Crumb cover featuring Mr Natural Near impossible to find issue, jam session between Crumb and Wilson Panthea's origin by Robbins, Deja Vu by Deitch and many others Sharp folded copy Light overall wear Paper is cream around edges If not folded, would rate as F+ + Opening Bid $50



Lot 63 - Gothic Blimp Works 4 (1969)
A wonderful Spain Rodriguez cover with a unique underground good girl art spin Horror story by Wilson Early Reece and Kaluta strips Typically filled with Deitch Lynch, Robbins, etc Excellent folded copy Some spine wear and small edge tears Without fold solid F-. Opening Bid $40



Lot 64 - Gothic Blimp Works 5 (1969)
Sharp copy of issue #5 with a fantastic cover by Kim Deitch This tabloid wonder was published by East Village Other 24 sensational pages includes Rodriguez, Wolverton Wilson Kaluta, Bode etc Tough to find Another solid folded copy Spine wear and small edge defects Still nice F+. Opening Bid $40



Lot 65 - Gothic Blimp Works 8 (1969)
Scarcest issue of the run Nasty centerfold by Rodriguez Classic Comics Code parody with a tribute to crime, good girl and horror Features many great underground artists Folded, but still solid Two small pieces of tape on BC. Edge and spine wear Paper is yellowing Call it a VG+. Opening Bid $50

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1 PR/FR. 12.00
2 FR/G 13.00
4 FR- 7 00
5 G+ 17.00
6 G/VG. 19.00
REAL CLUE CRIME STORIES
V.5 #7 G/VG 9.00
V.6 #1 VG+ 9.00
REAL FUNNIES (1943)
2 FN 36.00
REAL HEROES
11 G/VG. 8.00
REAL SCREEN
12 VG/FN 37.00
18 VG 32.00
34 FN-/FN 28.00
38 VG+ 23.00
47 G 10.00
65 VG- 14.00
88 VG+ 18.00
89 VG+ 18.00
REPTISAURUS THE TERRIBLE
SPECIAL EDITION
1 (1963) FN+ .. 14.00
RICHIE RICH BANK BOOK
3 NM 8.00
RICHIE RICH DIAMONDS
3 NM . 8.00
RICHIE RICH GEMS
1 NM. 11 00
1 NM 11.00
RIP HUNTER
16 FN............... 26.00
18 FN- . 23 00
19 FN- 22.00
22 VF- 35.00
RUFF AND REDDY
8 VG+ 12.00
SEA DEVILS
17 VF+ 45 00
SEA HUNT
6 G+ . 11 00
SECRET HEARTS
61 G/VG 6.00
SECRET ORIGINS (1973)
1 NM (6 copies available) 9 00
SHOCK (MAGAZINE 1971)
V 3 #3 VF/NM . 12.00
V.3 #4 NM+ . 13 00
SHOCK SUSPENSTORIES
15 FR+ . 11 00
SHOWCASE
48 FN- 31.00
52 FN- 18 00
SINGLE SERIES
9 (Strange as it Seems) VG- 46.00
11 (Mr. and Mrs. Beans) FR . 16.00
SINISTER HOUSE OF SECRET LOVE
1 NM-.. . .... 16 00
1 NM- 16.00
1 VF+ 10.00
1 VF-.. . ... 7.00
1 FN.... . ... 4 00
SPACE ADVENTURES
6 G.............. . 13.00
7 PR+ 5.00
48 FN- 7.00
54 VG+ 6.00
SPACE FAMILY ROBINSON
1 G+ 39.00
2 NF 39.00
3 FN+ 21.00
4 FN 20.00
8 FN 20 00
10 FN.......... . .20.00
13 VG+ 15.00
29 VF 13.00
SPACE WAR
24 FN . 9.00
SPORTS ACTION (ATLAS)
11VG- 25 00
SPORTS STARS (1946)
2 VG+ . 45.00
STARK TERROR (MAGAZINE 1970)
1 VF 12 00
STAR TREK (GOLD KEY)
10 FN. 33.00
14 NM- 70.00
STEVE ROPER
2 VG+ . 13 00
STRAIGHT ARROW
1 VG. . . .70.00
STRANGE ADVENTURES
143 G+ 8.00
148 G+ 8.00
151 VG+ 13.00
155FN- 15.00
156 VG/FN 17.00
157 VG+ 12.00
159 FN- 15.00
160 FN...... ... 22.00
161 FN/VF 18.00
162 FN+ 15.00
163 FN 13.00
164 FN+ 15.00
166 FN- 12.00
168 VG/FN 11.00
STRANGE TALES
113 FN 45 00
114 VG (2 1/2 pages missing). ... 18 00
116 FN/VF 57 00
117 FN+ 32 00
118 FN+ (1/2 ad page missing) . . 13 00
SUPERBOY
84 G/VG 13.00
93 FN- 20.00
96 VG/FN 14.00
98 FN 22.00
99 G/VG 8.00
100 FN+ 77 00
107 VG+ 9 00
110 FN/VF .. .18 00
111 VG+ . . . 9.00
113 FN+ 15 00
130 FN . .9 00
SUPER COMICS
96 VG+ . 22 00
SUPERMAN
74 FR+ .. 32 00
111 G+ 37 00
120 G/VG 42 00
121 FR-/FR 12.00
132 G/VG . 28.00
144 G+. 20 00
151 FN- 20.00
154 FN+ 27 00
164 FN+ ... 22 00
165 FN-/FN 19.00
166 FN+ .. . 22 00
167 FN+ . . 37 00
168 VF- 31.00
249 NM 12.00
254 VF/NM 9.00
SWAMP THING (1972)
1 NM- 60.00
1 VF/NM 55.00
1 NM- 60.00
1 VF/NM 55 00
1 VF+ 50 00
1 VF- 39 00
2 NM- (4 copies available) .. 32 00
2 VF/NM (6 copies available)... 28.00
2 VF+ (3 copies available). . . 23.00
3 NM (4 copies available) 19 00
3 NM- (4 copies available) 17.00
3 VF/NM (4 copies available).. . 15 00
TAFFY
5 (1946) G+ (L B Cole cover) 14.00
TAILSPIN
1 (11/44) G-/G . 18.00
TALES FROM THE CRYPT
30 FR+ 25.00
42 FR/G 27.00
44 G- 30.00
45 VG- 60.00
TALES OF SUSPENSE
31 G/G+ 32.00
47 FN/-/FN 72.00
TALES OF THE UNEXPECTED
6 G/G+ 39.00
77 FN- 19.00
79 FN+ 26.00
81 VG 15.00
88 FN- 14.00
TALES TO ASTONISH
41 FN+ 85.00
49 VG. 44.00
TARGET COMICS
V.7 #7 VG+ . 17.00
V.7 #12 FN . . .23.00
TARZAN (DC)
207 NM (5 copies available).... ....8.00
207 VF/NM (3 copies available) 7.00
TELL IT TO THE MARINES
7 G+ 6.00
TERRY TOONS
12 (1943) VG-/VG 30.00
THOR
193 VF/NM 40 00
3-D BATMAN
1 (1953) FN- (glasses loose) .. 140.00
3-D COMICS (TOR)
2 (10/53) G+ (no glasses) 7 00
3 DIMENSION COMICS(MIGHTY MOUSE)
1 (1st print) FN (no glasses) 40 00
1 (2nd print) G+ (no glasses) 12 00
THREE STOOGES (GOLD KEY)
14 G+ 9.00
34 G 5 00
45 VG 10 00
46 G+ 6.00
47 G+ . 6 00
54 VF/NM (7 copies available). ...32.00
TIP TOP
112 VG- 12.00
TOMB OF DRACULA
1 VF/NM . 60 00
1 VG+ 15.00
2 NM- (4 copies available) 30 00
2 VF/NM (3 copies available) . .25 00
5 NM/M. ... .28 00
6 NM.. .. .. 17.00
6 VF+ 12 00
TOM MIX (RALSTON)
1 FR-/FR 120.00
TOP SECRET
1 G..... . .... 14 00
TRUE CRIMES
22 G+ 9 00
23 VG 14.00
24 FN- 18.00
25 VG/FN. 17 00
26 VG+ 17.00
TRUE SPORT PICTURE-STORIES
V 1 #6 FN+ 48.00
V.3 #2 FN . 30.00
V.4 #2 FN- . 26.00
V 4 #5 FN.. ....30.00
V.4 #9 FN. 30.00
V 4 #10 G+ 13.00
TUROK
76 NM .. . 16.00
77 VF/NM . 13 00
TWO FISTED TALES
39 FR 6 00
41 VG-/VG 21 00
41 FR 6.00
UNCLE SCROOGE
15 G+ 19.00
95 NM- 24.00
96 VF+ 18.00
96 FN+ . . 9 00
97 NM . .. 25.00
113 VF+ . . . 10 00
UNKNOWN WORLDS
26 VG 7 00
28 VG+ 8.00
29 FN-.............. .9.00
31 FN-/FN... . . 10.00
54 VF- 14.00
UNUSUAL TALES
37 FN+ 9.00
41 FN 8.00
43 FN- 7.00
U.S. PARATROOPS
2 (Avon) G+ 9 00
VALOR
1 G-............ . . 22.00
VAMPIRELLA
13 VF 35.00
15 VF 35.00
17 VG/FN.... .....12.00
20 VF+ 30.00
Annual 2 VG/FN .70.00
WALT DISNEY COMICS AND STORIES
369 VF 8 00
373 NM . 10 00
374 VF/NM 9 00
374 VF+ .. 8 00
377 NM 10 00
377 NM .. 10 00
377 VF 7 00
378 NM ... 10 00
378 VF/NM . 8 00
379 NM-. 9 00
383 VF . . 7 00
406 VF/NM 7 00
WALT DISNEY SHOWCASE
6 NM 9 00
6 VF/NM 8 00
WAR COMICS (ATLAS)
10 G+ . 11 00
WARFRONT
1 FR/G . 6 00
2 VG 9 00
18 VG+ .. 5 00
WAR REPORT
3 FR+ 4 00
WEIRD (MAGAZINE 1971)
V.5 #4 VF/NM 12 00
V 5 #5 VF 9 00
V.5 #6 VF/NM 12 00
V 5 #6 VF/NM 12 00
V 6 #1 NM- 13 00
V.6 #2 NM- 13 00
V 6 #6 VF 8 00
V 7 #1 NM- 13 00
WEIRD SCIENCE-FANTASY
27 G/VG 43.00
WEIRD WAR TALES (DC)
1 NM- (5 copies available) . 15.00
1 VF+ . 11 00
1 VF+ 11 00
1 FN+ .. . 6 00
WEREWOLF BY NIGHT
2 VF/NM (6 copies available) . 16 00
2 VF/NM . . 10 00
2 VF/NM . . 10 00
WHIZ
32 G/VG (missing centerfold) . . . 30 00
WILBUR
6 G-/G . 14.00
WINGS COMICS
118 FR+ 8 00
WITCHES TALES (MAGAZINE 1971)
V 3 #6 VF+ 10 00
V.4 #2 NM- . 12 00
V.4 #5 NM- 12 00
V.4 #6 NM- 12.00
WONDER WOMAN
141 FN- . 8 00
WORLD AROUND US
2 VG+. 11 00
2 G+ 7 00
5 VG- 10.00
7 VG 12 00
8 VG/FN. 12.00
8 VG- 8 00
12 VG 8 00
17 VG-....... .. 9 00
20 VG+.. .. .... 18.00
36 VG/FN 11.00
WORLD'S FINEST
90 VG+ . .. 73.00
117 VG/FN . 29 00
127 VG 12.00
129 FN 28.00
138 FN- 16.00
X-MEN
7 VG 70 00
72 VF 18.00
74 NM 25 00
75 NM-. 22 00
75 VF/NM 20.00
77 NM/M 27.00
79 VF/NM 20.00
80 VF/NM .. . 20 00
87 VF/NM .. 20 00
Annual 1 VG+ 17 00
Annual 2 VF/NM 45.00
Annual 2 VG.. .. 13.00
YOUNG KING COLE
V 3 #8 VG+ . 12.00
YOUNG MEN
21 VG+ 17 00

GOLDEN AGE,SILVER AGE, COMIC AND ORIGINAL ART PHONE AUCTION

AUCTION CLOSING DATE IS SUNDAY, DECEMBER 1, 10:00 PM CENTRAL STANDARD TIME

I want to stress that the prices listed are estimated values not minimum bids. There are no minimum bids but I do reserve the right to refuse any bid.

JEFF HOOK
1700 Sherwood Drive,Bowling Green, KY 42103
Phone: (502) 846-2454

DESCRIPTION OF THIS GROUP OF BOOKS:

Most of the Silver Age DCs come from a gentleman that bought them off of the stands. Many of these books are high grade (many read only once). The 80 page Giants are just beautiful. I have graded very conservatively and I think you will be very pleased. Please feel free to call with any questions about these books.

TERMS AND CONDITIONS

1. Place bids by phone or mail. Existing bids must be raised by a minimum of 10%. Bids will be taken up to 10:00 PM on the closing date of the auction or until the phone does not ring for ten minutes.
2. You may call any time (day or night), from now through the closing date of this auction. If I am unavailable please leave on my answering machine the following information: name, address, phone number, lot numbers that you wish to bid on, and bids. If you have questions about any book I will call you back.
3. I will initiate call backs around 6:00 PM the day of the auction. If you request a call back I will let you know if your bid has been topped.
4. Payment is required within 5 days from notification of a winning bid. Payment should be check or money order. Allow 2 weeks for checks to clear. Checks and money orders should be made out to Jeff Hook.
5. Customer is required to pay a five dollar shipping charge plus 25 cents per book. Items marked with an asterisk require the customer to pay exact shipping costs.
6. Return policy; **you may return a book for any reason** (no questions asked) for a full refund. The book must be returned in the same condition as it was sent to you. Books must be postmarked no more than five days after the date that you received them. You must also call me before shipping the book.

Lot #1

JOURNEY INTO MYSTERY #1

Rare first issue of long running Atlas/Marvel title some spine wear, light chipping and creasing (just what are those hands reaching for?) VG/VG

Estimated Value $600.00

Lot #2

YOUNG MEN #24

This is it - the most important Atlas comic from the 1950s There are not enough copies of this book in existence to meet market demand Bid now or forever hold your piece G-

Estimated Value $100.00

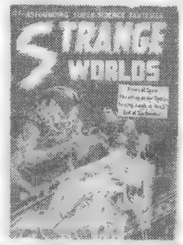
Lot #3

MASK OF DR. FU MANCHU #1

Wally Wood .. cover/art 26 pages Beautiful book from 1951!!! This is a solid book with no major flaws. G+

Estimated Value $100.00

Lot #4

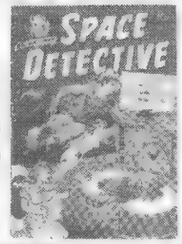


STRANGE WORLDS #5

Another great Wood book from 1951 Great cover on a solid book VG

Estimated Value $80.00

Lot #5

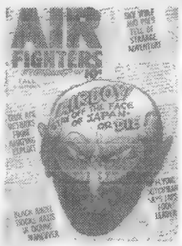


SPACE DETECTIVE #1

Can you tell that I like **Wally Wood** ? VG/VG+

Estimated Value $160.00

Lot #6



AIR FIGHTERS VOLUME 2 #8

A beautiful World War II cover distinguishes this book A great value on an early Golden Age book G+/VG

Estimated Value $90.00

Lot #7

INCREDIBLE HULK #6

This book marks Steve Ditko's most impressive outing on the Hulk A beautiful, important Silver Age Marvel VG+/F-

Estimated Value $450.00

Lot #8

BIG STRANGE TALES ANNUAL #1

Kirby, Ditko, Monsters, and Aliens What more do you want from a square bound book from 1962? Some spine wear overall VG-. VG- .... Estimated Value $85.00

Lot #9

SHOWCASE #10

Difficult to find, early Lois Lane title spine wear with slight creasing and slight writing on front cover Still an attractive book G

Estimated Value $180.00

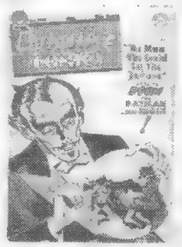
Lot #10

BLACKHAWK #108

1st DC issue on this long running title. VG

Estimated Value. $100.00

Lot #11

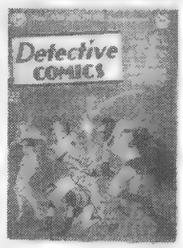


DETECTIVE COMICS #133

The following four books all came from the same group and all have slight browning and slight spine wear VG

Estimated Value $100.00

Lot #12

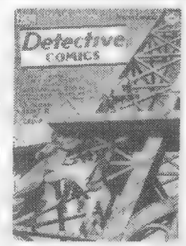


DETECTIVE COMICS #152

VG+

Estimated Value $120.00

Lot #13



DETECTIVE COMICS #160

VG

Estimated Value $100.00

Lot #14

DETECTIVE COMICS #162

VG

Estimated Value $120.00

Lot #15

SENSATION COMICS #55

Here is the super-hot Wonder Woman fighting the bug people.Buy it now before it goes up any more VG

Estimated Value: $65.00

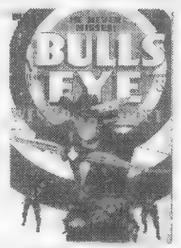
Lot #16

FLASH COMICS #75

This book sports a beautiful. Kubert Hawkman cover Some spine damage but still a highly collectible book G

Estimated Value $70.00

Lot #17



BULLS EYE WESTERN SCOUT #1

This is one of the great characters created by Kirby in the 1950s Some spine wear with light creasing and light browning VG/VG+ Estimated Value $90.00

Lot #18

ALL STAR COMICS #5

Low grade, affordable copy of the 3rd Justice Society appearance in All Star - the book many consider to be the very best Golden Age title.Loose cover, spine damage, chipping and browning. FR

....Estimated Value $150.00

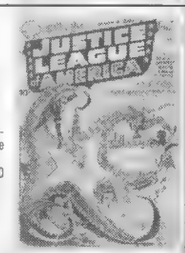
Lot #19

FOUR COLOR #9

Apparent VF copy of the 1st Barks Duck book Beautifully restored by Matt Wilson. Apparent VF

.....Estimated Value. $1,750.00

Lot #20

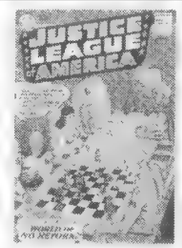


BRAVE AND BOLD #28

1st Justice League appearance and that ought to be enough VG+

...Estimated Value: $700.00

Lot #21

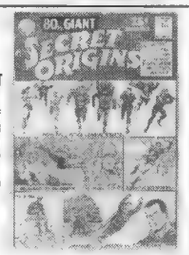


JUSTICE LEAGUE OF AMERICA #1

Great looking book F-

.Estimated Value $700.00

Lot #22

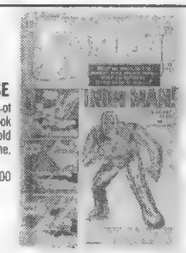


EIGHTY PAGE GIANT #8

This is a beautiful copy of one of the hardest to find eighty page Giants. I am tempted to keep this puppy myself. F+

...Estimated Value: $150.00

Lot #23



TALES OF SUSPENSE

Origin and 1st appearance of Iron Man - 1963. This book would be G+/VG but has old tape down the entire spine. FR

.....Estimated Value $150.00

ORIGINAL ART

Lot #24

WILL ELDER

1 page strip from **Mad #25** no word balloons

Estimated Value $400.00

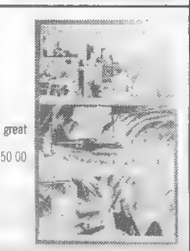
Lot #25

JACK DAVIS

Page 175 from Mad paperback - late 1960s?? ...

Estimated Value $150.00

Lot #26

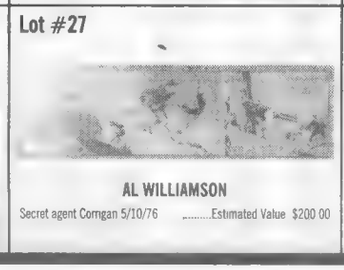


WALLY WOOD

War Front #37 page 21 great airplane page!!

Estimated Value $250.00

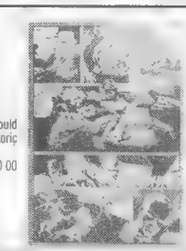
Lot #27



AL WILLIAMSON

Secret agent Corrigan 5/10/76 .....Estimated Value $200.00

Lot #28



FRANK MILLER

Daredevil 158 page 27 could be the best page of a historic book

..... Estimated Value: $500.00

Lot #29

WONDER WOMAN COVER TO #287

Great invisible plane cover

Estimated Value $200.00

Lot #30

BILL REINHOLD

Badger cover

.. Estimated Value $125.00

GOLDEN AGE, SILVER AGE, COMIC AND ORIGINAL ART PHONE AUCTION JEFF HOOK (502) 846-2454

MORE ORIGINAL ART

AL WILLIAMSON Secret agent Corrigan .... Estimated Value $200.00 each
Lot #31 4/17/68
Lot #32 4/18 74
Lot #33 9/21/74
Lot #35 **GRAY MORROW** Tarzan Sunday matted and framed Estimated Value $150.00
Lot #36 **TIM TRUMAN** Full color page from Santana Estimated Value $100.00
Lot #37 **BOB BUDIANSKY** What if? Number 31 (1982) Page 2 great Wolverine page Estimated Value $100.00
Lot #38 **DICK GIORDANO** Cover to Flash 279 Estimated Value $100.00
Lot #39 **X-MEN** #24 page 3 Estimated Value $75.00

GOLD & SILVER

Lot #

ACTION COMICS
40 77 FR/GD 40.00
41 82 GD 50.00
42 215 G 32.00
43 224 G+ 35.00
44 241 VG 42.00
45 243 VG+ 50.00
46 248 G+/VG 30.00
47 249 VG 42.00
48 251 VG+ 50.00
49 252 FR (origin & 1st app. Supergirl) 65.00
50 255 VG+ 50.00
51 257 F/F+ 50.00
52 258 VG 27.00
53 259 VG+ 30.00
54 261 VG+ 30.00
55 270 VG 24.00
56 271 G+ 15.00
57 272 F- 25.00
58 276 VF 110.00
59 285 F 35.00
60 289 VG+ 16.00
61 290 F+ 25.00
62 294 VG+ 14.00
63 295 VG+ 15.00
64 298 VG+ 15.00
65 300 VG+ J 15.00
66 301-305 AVG. VG+ 30.00
67 307, 310-316 AVG. F- 50.00
68 321, 323-326 AVG. F 35.00
69 328, 330-333 AVG. F/F+ 35.00
7 335-339 AVG. VF 50.00
71 340-345 AVG VF 50.00
72 348, 349 AVG F 8.00
73 351-359 AVG. VF 75.00

ADVENTURE COMICS
74 116 G- (would be VG+ without 1" tear in cover) 50.00
75 198 G/G- 30.00
76 215 G/G+ 40.00
77 216 G/G+ 40.00
78 218 G/G+ 40.00
79 222 VG 50.00
80 226 G+/VG 40.00
81 230 VG- 45.00
82 233 G 25.00
83 234 VG+ 60.00
84 236 VG 50.00
85 237 G+/VG 40.00
86 245 VG/VG+ 55.00
87 246 VG+ 60.00
88 248 VG/VG+ 45.00
89 250 G+ 30.00
90 251 VG 38.00
91 254 VG 38.00
92 256 G+ 80.00
93 264 VG 26.00
94 265 VG 26.00
95 270 VG+ 32.00
96 274 VG/VG+ 24.00
97 278 VG 22.00
98 281 G 11.00
99 284 VG+ 25.00
100 289, 292, 294, 298 AVG VG 80.00
101 292 VG 16.00
102 299 VG 20.00
103 305 VG+ 27.00
104 307 VG 17.00
105 309 VG+ 20.00
106 310 VG+ 20.00
107 315 VG+ 17.00
108 321 VG+ 16.00
109 322 VG+ 13.00
110 324 VG+ 13.00
111 325 F 17.00
112 326 F- 15.00
113 327 VG+ 13.00
114 329 F+ 20.00
115 330 F+ 20.00
116 331 F 13.00
117 332 F+ 17.00
118 334 F+ 17.00
119 336-340 AVG F 60.00
120 341-347 AVG. F 50.00
121 349-351 AVG. F+ 24.00
122 353-362 AVG F+ 60.00
123 363-372 AVG. F+ 60.00
124 373, 375-380, 390 AVG. F+ 45.00

ADVENTURES INTO TERROR
125 12 VG- (Atlas) 28.00

ADVENTURES INTO THE UNKNOWN
126 53 VG (3-D effect with black cover) 48.00

ADVENTURES INTO WEIRD WORLDS
127 13 VG (Atlas) 28.00

ADVENTURES OF PINKY LEE
128 1 VG (Atlas) 46.00

ADVENTURES OF THE JAGUAR
129 1, 2 AVG VG 60.00

AIR FIGHTERS
130 VOL 2 #8 G+/VG- 90.00

ALL AMERICAN COMICS
131 56 G 70.00
132 57 G/G- 60.00
133 79 G/G- (centerfold loose) 55.00
134 92 G 63.00

ALL STAR WESTERN
136 10 VG (1st app.Jonah Hex) 26.00

AMAZING ADULT FANTASY
137 7 VG 132.00
138 10 F- 120.00
139 14 G 50.00

AQUAMAN
140 42 VF 22.00
141 44 VF+ 25.00
142 45 VF+ 25.00
143 46 VF+ 25.00
144 47 VF 22.00
145 49 VF+ 25.00

ASTONISHING
146 51 VG (Atlas) 20.00

ATOM
147 5 F- 50.00
148 7 F 103.00
149 9 VG+ 40.00
150 10 VG+ 40.00
151 11 VG+ 25.00
152 12 VG 22.00
153 13 VG 22.00
154 15 VG 22.00
155 25 F+ 35.00
156 27 VF+ 37.00
157 31 VF 32.00
158 32 VF 32.00
159 34 VF+ 39.00
160 35 VF+ 39.00
161 36 VF 43.00
162 37 VF+ 39.00
163 38 NM 45.00

ATOM AND HAWKMAN
164 39 VF 34.00
165 40 VF 34.00
166 41 VF 34.00
167 42 VF 34.00
168 43 VF 34.00
169 44 VF 34.00
170 45 VF 34.00

AVENGER (ME)
171 1 G/G- 30.00
172 4 VG- (Powell cover) 35.00

BATMAN
173 87 VG 100.00
174 90 VG+ 100.00
175 116 VG- 65.00
176 125 VG/VG+ 60.00
177 126 VG 48.00
178 131 G+ 25.00
179 135 VG+ 45.00
180 136 VG+/F (Joker C/story) 60.00
181 140 VG+ 45.00
182 144 G 18.00
183 149 VG 30.00
184 150 VG 30.00
185 159 VG+ 30.00
186 160 VG/VG+ 25.00
187 162 G+ 15.00
188 163 VG (Joker C/story) 26.00
189 164 VG+ 29.00
190 165 F- 30.00
191 166 F/F- 30.00
192 167 VF 65.00
193 168 VF 65.00
194 169 VG (2nd Silver Age Penguin) 34.00
195 170 F 34.00
196 172 F 23.00
197 173 F+ 27.00
198 174 F+ 27.00
199 175 F- 20.00
200 177 F+ 27.00
201 178 F- 20.00
202 182 F/F- 23.00
203 183 VG+ 18.00
204 184 F 23.00
205 185 VF (80 Page Giant) 39.00
206 187 VG (80 Page Giant) 10.00
207 193 F+/VF (80 Page Giant) 30.00
208 203 VF 26.00
209 251 VF/NM 45.00

BATMAN ANNUAL
210 4 F 35.00
211 6 VG+ 23.00
212 7 VG 18.00

BENEATH THE PLANET OF THE APES (MOVIE COMIC)
213 VF/NM 35.00

BEWARE THE CREEPER
214 3 NM 40.00

BLACK CAT
215 28 F+ 75.00

BLACK KNIGHT
216 2 VG (Atlas) 120.00

BLACK MAGIC
217 5 VG- 50.00
218 33 VG 24.00

BLACKHAWK
219 70 VG 40.00
220 108 VG (1st DC issue) 100.00
221 112 VG 34.00
222 113 VG- 30.00
223 120 VG/VG+ 25.00
224 121 VG+ 27.00
225 122VG+ 27.00
226 137 VG+ 20.00
227 144 VG+ 15.00
228 145 VG+ 15.00
229 148 VG+ 15.00
230 150 VG+ 15.00

BLACKHAWK
231 152 VG+ 15.00
232 153 F 20.00
233 156 VG+ 15.00
234 157 VG+ 15.00
235 175 F- 17.00

BONE
236 6-12 VF/NM (All 1st prints) 80.00

BRAVE AND BOLD
237 14 VG 75.00
238 21 VG (subscription crease) 75.00
239 24 VG- 70.00
240 28 VG 700.00
241 32 VG 54.00
242 33 VG 54.00
243 40 VG 45.00
244 43 G- 30.00
245 47, 55 AVG. G 13.00
246 50 F 70.00
247 54 G+ 52.00
248 60 G 11.00
249 64 F- 20.00
250 65 F+ 10.00
251 70 F+ 15.00
252 71 F+ 15.00
253 72 F+ 15.00
254 73 F+ 12.00
255 74 F 10.00
256 75 F+ 15.00
257 76 F+ 12.00
258 77 F+ 12.00
259 78 F+ 12.00
260 87 VF+ (Wonder Woman) 15.00

BULLS EYE
261 1 VG/VG+ 90.00

CAPTAIN MARVEL ADVENTURES
262 39 G+ 50.00
263 138 VG 35.00

CAVE GIRL
264 12 VG 55.00

CEREBUS
265 1 VF (Counterfeit ??) 100.00
266 12, 18, 20, 23, 26, 28, 35, 40-43, 47, 51, 53, 59, 60, 66, 67, 69, 71, 76, 81-83, 85-89, 92, 94, 98, 99, 105 AVG VF 125.00

CRACK COMICS
267 60 VG+ 40.00

CRAZY
268 3 VG (Atlas) 26.00

DAREDEVIL (LEV GLEASON)
269 28 G+/VG 50.00

DATE WITH MILLIE
270 1 VG (Atlas) 38.00

DETECTIVE COMICS
271 133 VG 104.00
272 136 VG 104.00
273 152 VG+ 120.00
274 160 VG 106.00
275 162 VG 118.00
276 195 G+ 70.00
277 200 G 58.00
278 245 G+/VG 50.00
279 265 G- (origin retold) 30.00
280 266 VG 46.00
281 268 VG 45.00
282 270 VG 40.00
283 271 G 25.00
284 274 VG 34.00
285 275 VG+ 40.00
286 276 VG 34.00
287 288 VG 27.00
288 293 VG 30.00
289 307 VG+ 20.00
290 309 VG 16.00
291 310 VG 16.00
292 310 VG+ (name on fc) 20.00
293 313 F+ 30.00
294 315 F 23.00
295 320 F- 20.00
296 321 F 23.00
297 322 VG+ 20.00
298 232 VG 16.00
299 324 F- 20.00
300 325 F 23.00
301 326 F+/VF 35.00
302 328 VG/VG+ 30.00
303 329 VG 16.00
304 330 VG+ 20.00
305 337 VF 30.00
306 338 VF 30.00
307 339 VG+ 15.00
308 340 F/VF+ 20.00
309 341 F (Joker C/story) 21.00
310 342 F+ 25.00
311 343 F+ 25.00
312 344 F+ 25.00
313 345 VG 12.00
314 346 VF 25.00
315 348 F 17.00
316 349 F- 15.00
317 350 VF 25.00
318 351 F- 15.00
319 352 F 17.00
320 353 F 17.00
321 354 F 17.00

DOC SAVAGE (GOLD KEY)
322 1 F (Gold Key) 30.00

DOLL MAN
323 30 VG 52.00

DONALD AND MICKEY MERRY CHRISTMAS (FIRESTONE)
324 1947 F/F+ 150.00

DONALD DUCK
325 51 VG+ 15.00
326 68 VG+ 30.00

EERIE (AVON) 1953
327 10 VG 38.00

EIGHTY PAGE GIANT
328 5 F+ (Batman's life story) 60.00
329 7 G+/VG (Sgt Rock) 20.00
331 10 F 30.00
332 12 VG 20.00
333 15 F+ 40.00

FEATURE BOOK
334 54 VG- 40.00

FLASH COMICS
335 49 G- (cover loose) 60.00
336 75 G 70.00

FLASH
337 109 VG 106.00
338 110 G- (1st Kid Flash, piece out fc) 90.00
339 111 FR 20.00
340 112 G 45.00
341 113 VG+ 90.00
342 119 G+ 35.00
343 123 G- (spine split ow VG+) 75.00
344 124 VG 32.00
345 129 F+ 130.00
346 130 G- 10.00
347 131 VG 30.00
348 137 F+ 175.00
349 140 F 45.00
350 141 VG+ 25.00
351 142 F 33.00
352 143 F- 30.00
353 144 F- 30.00
354 145 F 33.00
355 146 VG 22.00
356 147 VG+ 25.00
357 148 F 33.00
358 150 F+ 40.00
359 152 F 22.00
360 153 VG+ 18.00
361 154 VG 15.00
362 155 VG 15.00
363 156 F+ 30.00
364 157 F- 20.00
365 160 F- 25.00
366 161 VG+ 17.00
367 162 F 21.00
368 163 VG+ 17.00
369 164 F+ 25.00
370 165 F 21.00
371 166 F 21.00
372 167 F+ 25.00
373 168 F+ 25.00
374 170 F+ 25.00
375 171 F+ 23.00
376 172 F 18.00
377 173 F 18.00
378 174 F+ 25.00
379 176 F+ 25.00
380 177 VF+ 38.00
381 178 VF (80 Page Giant) 35.00
382 179 VF 30.00
383 180 VG 12.00
384 181 F- 9.00
385 182 F+ 15.00
386 183 F 11.00
387 184 F+ 15.00
388 185 VF 18.00
389 186 VF 18.00
390 187 F+/VF (80 Page giant) 25.00
391 188 F 11.00
392 189 F+ 15.00
393 190 F+ 15.00
394 191 F+ 15.00
395 192 F+ 15.00
396 193 F+ 15.00
397 194 F+ 15.00
398 195 F+ 15.00
399 196 F+/VF (80 Page Giant) 25.00
400 199 F+ 15.00
401 200 F+ 13.00
402 201, 203, 204 AVG F+/VF 20.00
403 205 VF 18.00
404 206-213, 215, 216 F+/VF 50.00

FLASH ANNUAL
405 1 VG- 60.00

FORBIDDEN WORLDS
406 3 G/G- (K nice) 55.00
407 20 VG 30.00
408 27 VG 22.00

FOUR COLOR
409 328 F- (Barks) 75.00
410 422 F- (Barks) 75.00
411 1041 F+ 40.00
412 1106 VG+ 25.00
413 1208 VG (loose cf) 50.00
414 1336 F- 15.00

FRONTLINE COMBAT
415 12 G- 10.00
416 14 VG+ 28.00

GREEN HORNET
417 46 FR/GD 20.00
418 47 G 25.00

GREEN LANTERN (SILVER AGE)
419 11 F 64.00
420 16 G 19.00
421 19 VG+ 45.00
422 20 VG+ 45.00
423 22 VG+ 40.00
424 25 G+ 25.00

GREEN LANTERN (SILVER AGE)
425 26 VG+ 40.00
426 27 VG+ 30.00
427 28 VG+ 40.00
428 29 VG+ 40.00
429 31 VG+ 35.00
430 32 F 43.00
431 34 VF 73.00
432 35 VG- 25.00
433 36 VG 28.00
434 37 VG+ 34.00
435 38 F 43.00
436 39 VG+ 35.00
437 40 VG 116.00
438 41 VG 20.00
439 42 VG+ 25.00
440 43 F+ 35.00
441 44 VG- 15.00
442 46 F 28.00
443 47 VG 20.00
444 48 VG+ 25.00
445 49 G 10.00
446 50 F+ 35.00
447 51 F+ 25.00
448 52 VF 51.00
449 53 F 21.00
450 54 F+ 25.00
451 55 NM 45.00
452 56 F 21.00
453 57 VF 35.00
454 58 VF 35.00
455 60 VF 27.00
456 61 VF 36.00
457 62 NM 30.00
458 63 VF 25.00
459 64 VF 25.00
460 65 NM 30.00
461 66 VF 25.00

GULF FUNNY WEEKLY
462 318 VG 14.00

GUNSMOKE, BLAZING STORIES OF THE WEST
463 2, 5 G/G+ 35.00

HAUNT OF FEAR
464 10 F 109.00

HAWK AND DOVE 1968
465 2 F+/VF 20.00
466 3 F- 13.00
467 4 F 15.00
468 5 F+ 18.00
469 6 F- 13.00

HAWKMAN
470 1 VG+ 122.00
471 6 F+ 60.00
472 7 F+ 50.00
473 11 F- 20.00
474 13 F- 20.00
475 14 F+ 35.00
476 17 F+ 25.00
477 18 F+ 25.00
478 20 F+ 30.00
479 21 F 20.00
480 22 F+ 20.00
481 23 VF 32.00
482 24 F 20.00
483 25 F 20.00
484 26 F+ 25.00
485 27 F+ 25.00

HOUSE OF MYSTERY
486 19 VG 46.00
487 29 VG 34.00
488 145 VG+ 28.00
489 146 F 36.00
490 147 F+ 45.00

INCREDIBLE HULK
491 2 VG 360.00

JET POWERS
492 1 VG 55.00

JOKER (TIMELY)
493 12 G- 15.00

JOURNEY INTO MYSTERY
494 35 VG- 35.00
495 37 VG+ (Everett cover) 50.00

JOURNEY INTO UNKNOWN WORLDS
496 15 G+ (Atlas) 65.00
497 29 G (Atlas) 18.00
498 38 G+ (Atlas) 15.00
499 42 VG+ (Atlas) 27.00
500 51 F (Atlas) 36.00

JUGHEAD COMICS 1949
501 1 G+ 100.00

JUNGLE ACTION
502 1 G (Atlas) 26.00

JUNGLE TALES
503 4 VG (Atlas) 38.00

JUSTICE LEAGUE OF AMERICA
504 13 F/F- 60.00
505 14 VG+ 55.00
506 17 VG 42.00
507 18 F/F- 50.00
508 20 VG 42.00
509 21 VG 80.00
510 22 VG+ 90.00
511 23 VG 23.00
512 29 VG 28.00
513 30 F 41.00
514 33 F+ 30.00
515 34 VF 40.00
516 35 G+/VG 12.00
517 40 F+/VF 35.00
518 41 F+/VF 35.00
519 42 VG- 9.00
520 44 VG 10.00
521 47 F+ 22.00
522 50 VF 23.00

JUSTICE LEAGUE OF AMERICA
523 52 F+ 17.00
524 53 VG 9.00
525 56 VF 23.00
526 58 VF 27.00
527 61 NM 24.00
528 62 VF+ 20.00
529 63 VF 20.00
530 64 NM 26.00
531 65 VF 20.00
532 66 VF 20.00

KEN SHANNON
533 10 F 40.00

SUPERMAN'S GIRLFRIEND LOIS LANE
534 3 VG 106.00
535 AN 2 F+ 25.00

LORNA THE JUNGLE GIRL
536 22 VG 15.00

MAD
537 2 FR 56.00
538 7 VG 106.00
539 10 F+ 130.00
540 19 VG 72.00
541 22 VG+ 85.00

MAGNUS (GOLD KEY)
542 11 F-, 18-21 F+ 120.00

MARCH OF COMICS
543 275 F- 25.00

MARVEL TALES
544 141 VG- (Atlas) 23.00
545 142 F (Atlas) 45.00
546 146 F (Atlas) 33.00
547 151 VG (Atlas) 22.00
548 152 F+ (Atlas) 55.00

MARY MARVEL
549 24 G 20.00

MEN'S ADVENTURE
550 20 F- 20.00

MISTER MYSTERY
551 19 VG- 35.00

MORE FUN
552 94 VG+ 200.00

MOVIE LOVE
553 10 G (Frazetta) 33.00

MUNSTERS
554 3 VG 17.00

MYSTERY IN SPACE
555 7 FR (piece of 1 page gone ow VG) 30.00
556 10 G+ 70.00
557 35G+/VG 50.00
558 38 G/VG 55.00

MYSTERY TALES
559 36 VG (Atlas) 24.00
560 49 VG/VG+ (Atlas) 30.00

MYSTIC
561 55 G+ (Atlas) 18.00

MYSTICAL TALES
562 8 VG (Atlas) 28.00

NICK FURY, AGENT OF SHIELD
563 3, 4, 6 ALL F/F+ 30.00

NORTHWEST MOUNTIES
564 2 VG+ 75.00

ONE MILLION YEARS AGO
565 1 VG+ 50.00

OUR ARMY AT WAR
566 151 VG+ (intro Enemy Ace) 72.00

PHANTOM LOT (GOLD KEY & KING)
567 5 F+, 22 VF (2 copies) 50.00

POPULAR
568 132 VG- (corner chew) 15.00

SENSATION
569 79 FR/GD 30.00

77 SUNSET STRIP
570 2 F- 25.00

SGT. BARNEY BAXTER
571 1 VG/VG+ 35.00

SHOWCASE
572 3 G- 60.00
573 28 VG 90.00
574 29 VG 90.00
575 31 G 46.00
576 32 VG 90.00
577 33 G+ 50.00
578 35 VG 162.00
579 37 VG 134.00
580 40 G+/VG 60.00
581 41 VG 42.00
582 42 VG+ 50.00
583 46 F+ 45.00
584 48 VG 19.00
585 49 VG 19.00
586 50 F+ 28.00
587 51 VF 39.00
588 52 VG 14.00
589 54 VG 17.00
590 59 VG 26.00
591 62 VG+ 25.00
592 63 VG+ 14.00
593 65 F+ 21.00
594 67 VF 18.00
595 72, 78 AVG. VG 14.00
596 74 VF 53.00

SHOWCASE
597 76 F 20.00
598 77 VG+ 15.00
599 79 F+ 20.00
600 80 F 10.00
601 82 F+ 25.00

SPECTRE
602 2, 3 F+/VF 70.00

STAR SPANGLED COMICS
603 98 VG- 60.00
604 98 G 39.00
605 112 VG 68.00
606 121 VG+ 75.00
607 126 F+ 80.00

STRANGE ADVENTURES
608 75 VG- 20.00
609 80 G+ 20.00
610 84 VG 26.00
611 95 VG 26.00
612 111 G+ 12.00
613 116 VG 18.00
614 117 G+ 89.00
615 117 VG 118.00
616 120 VG+ 68.00
617 131 F- 20.00
618 138 VG 20.00
619 141 G 10.00
620 144 VG 20.00
621 148 VG 11.00
622 149 VG+ 15.00
623 150 VG 14.00
624 152 VG 11.00
625 153, 156, 162, 181-183, 186 AVG VG 40.00
626 154 VG 11.00
627 155 VG+ 15.00
628 158 VG 11.00
629 159 VG+ 15.00
630 160 VG+ 18.00
631 163, 164, 167-169, 171, 172, 174, 178, 179 AVG F- 85.00
632 180 VG 54.00
633 184 VG 34.00
634 190 VF 90.00
635 201 VG 13.00
636 205 VG, 208-212, 215, 216 ALL F+/VF 130.00

STRANGE SUSPENSE STORIES & CAPTAIN ATOM
637 75 G (Captain Atom by Ditko) 35.00
77 F+
86 VG

STRANGE TALES
638 37 VG (Atlas) 40.00
639 55 VG+ (Atlas) 40.00
640 60 VG+ (Atlas) 40.00
642 AN 2 G+ 80.00

SUBMARINER (TIMELY)
643 4 PR 75.00

SUPERBOY
644 3 FR (no back cover ow G/VG) 50.00
645 28 VG ....[illegible]2.00
646 31 VG 46.00
647 35 G 23.00
648 47 F+ 30.00
649 50 VG+ 50.00
650 51 F- 40.00
651 52 VG 32.00
652 53 VG 32.00
653 54 VG 32.00
654 55 F- 40.00
655 59 VG 32.00
656 66 VG 27.00
657 76 VG 22.00
658 77 G+/VG 18.00
659 78 VG 38.00
660 79 VG 22.00
661 80 VG 34.00
662 83 VG (1st app Kryptonite Kid) 19.00
663 96 VG- 10.00
664 98 VG (Legion) 14.00
665 102 VCG+ 10.00
666 106-115, 117, 118, 120 AVG VG 100.00
667 121, 1223-128 AVG F+ 90.00
668 129 F+ (80 Page Giant) 14.00
669 138 VF (80 Page Giant) 24.00
670 130, 132, 134, 136, 137, 139, 140 AVG. F+/VF 84.00
671 141, 142, 144-146, 149, 150, 153 AVG. VF 56.00
672 161, 162, 163, 165, 166, 170 AVG. VF+/NM 50.00
673 174, 176-184, 186 AVG VF+ 50.00

SUPERMAN
674 58 VG 106.00
675 68 G+ 75.00
676 71 VG+ 125.00
677 84 VG 86.00
678 86 VG- 75.00
679 89 VG 86.00
680 98 G+ 50.00
681 100 FR 75.00
682 113 VG 56.00
683 115 VG 56.00
684 117 VG 56.00
685 118 VG 56.00
686 124 VG 48.00
687 125 G 24.00
688 126 G+ 35.00
689 127 G 24.00
690 129 G 24.00
691 130 VG 48.00
692 133 VG 38.00
693 135 G 19.00
694 142 G 15.00

SUPERMAN
695 143 G 15.00
696 144 G 15.00
697 145 G+ 22.00
698 150 VG+ 18.00
699 151 G+/VG 8.00
700 153 G 8.00
701 154 VG+ 18.00
702 155 VG+ 18.00
703 156 VG+ 18.00
704 157 F 24.00
705 159 VG+ 18.00
706 160 VG 16.00
707 161 VG 16.00
708 162 G+ 12.00
709 163 VG- 10.00
710 164 VG+ 15.00
711 165 VG+ 15.00
712 166 VG+ 15.00
713 167 VG 22.00
714 168 VG 13.00
715 169 VG+ 15.00
716 170 VG+ 15.00
717 171 VG+ 15.00
718 172 VG+ 15.00
719 173 VG 13.00
720 181 F+ 20.00
721 182 F+ 20.00
722 183 F (80 Page Giant) 17.00
723 184 F 15.00
724 185 F+ 20.00
725 186 F- 13.00
726 187 VF (80 Page Giant) 28.00
727 188 VG+ 12.00
728 189 VG- 8.00
729 190 F 15.00
730 191 VG 10.00
731 192 F 15.00
732 194 F+ 20.00
733 195 F+ 20.00
734 196 F+ 20.00
735 198 F+ 20.00
736 200 F+ 20.00
737 212 VF (80 Page Giant) 20.00
738 250 VF (80 Page Giant) 5.00
739 284 NM (80 Page Giant) 7.00

SUPERMAN ANNUAL
740 7 FP 35.00
741 8 VG 22.00

SUSPENSE
742 7 G+ (Atlas, centerfold loose) 20.00

SWAMP THING
743 3, 4 F+/VF 30.00

TALES OF HORROR
744 13 G/G+ 15.00

TALES OF SUSPENSE
745 34 VG 40.00
747 59 VG 74.00

TASMANIAN DEVIL AND HIS TASTY FRIENDS
748 1 VF 60.00

TIGER GIRL
749 1 F+ 15.00

T-MAN
750 11 VG- 20.00

TUROK
751 73 F+/VF 36.00

TWO FISTED TALES
752 20 G+ (Kurtzman cover) 38.00

UFO FLYING SAUCERS
753 1 VF 20.00

VAMPIRELLA
754 5 VG+ (Frazetta cover) 26.00
755 9 VF+ 60.00

VENUS
756 8 VG+ 115.00
757 11 VG (corner chipped) 125.00

VOODOO
758 11 VG+ 30.00

WALT DISNEY'S VACATION PARADE (DELL GIANT)
759 1950 VG (Carl Barks) 150.00

WEB OF EVIL
760 11 G 24.00

WEB OF MYSTERY
761 6 VG 34.00

WEIRD ADVENTURES
762 10 G+ 35.00

WEIRD FANTASY
763 10 VG+ 90.00
764 18 G+ 40.00
765 21 VG- 70.00

WEIRD SCIENCE
766 8 VG 80.00
767 9 G- (tape on spine) 35.00
768 18 VG- 50.00

WEIRD SCIENCE FANTASY
769 26 VG 54.00

WEIRD TALES OF THE FUTURE
770 6 VG 74.00

WITCHES TALES
771 4 VG- 19.00

WONDER WOMAN
772 13 PR 25.00

WORLD'S FINEST
773 34 G/G- (1 5" spine split ow VG) 50.00
774 75 G- 40.00
775 82 VG 62.00
776 92 VG 45.00

WORLD'S FINEST
777 101 VG 30
778 106 G 15.00
779 107 G 15.00
780 108 F- 40.00
781 109 G+ 20.00
782 112 G+ 15.00
783 114 G+ 15.00
784 117 G+ 15.00
785 119 VG+ 30.00
786 121 VG- 30.00
787 122 VG+ 15.00
788 124 VG+ 15.00
789 126 VG+ 15.00
790 127 VG+ 15.00
791 129 F- 25.00
792 133 G 6.00
793 134 VG+ 15.00
794 135 VG+ 15.00
795 136 VG+ 15.00
796 137 VG+ 15.00
797 138 VG- 10.00
798 139 VG+ 15.00
799 140 VG+ 15.00
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This is Jim's last creation, Wonder Weenie. Here Jim has teamed with Ron Wilbur, and Ron's more ornate line-work and Jim's raw simplicity produced a pleasing combination.

JONES

(From Page 52)

reality."

Postage stamps or no, "It all boils down to this," he wrote; "Do the *best you can* with what you've got!"

Like all of us who dreamed of doing a comic strip, he mused about the future in sometimes very specific terms: "I'll submit only to smaller syndicates that allow copyright in my name. I'll go a standard contract otherwise, but it's gonna be copyrighted in my name. A 50-50 split on everything they sell — newspapers, reprints, *etc.* — but they ain't gonna get it all. I've got the TV rights, 100%. I can do the selling out here. Animation is all here, too. I may be a partner with a syndicate but not an employee!" Jim was never a compromising man when it came to principles.

Then he'd do his own reality-check: "With all these conditions, mostly likely *no sale*. But that's the way it's gonna be. Maybe *no sale* but it's gonna be fun doing sample dailies and printing them."

But even doubts he vanquished: "Perhaps there's no room for yet *another* animal strip. Don't know. Don't really *care*. Gonna do these 'cause I like 'em."

Everything wasn't always rosy: "Seems like every week, more newspapers fold," he wrote. "With my luck, I'll get into the business just as newspapers and comic strips all go down the tubes!"

Another time, he asked, "Have you done this? When you did your strip, did you cut one out and reduce it and put it on the daily funnies page just to see how it'd look, compared to all the others?"

Meanwhile, he kept on doing single-panel cartoons and sending them to various potential publishers, including local newspapers. No luck, mostly. "Nobody is buying," he wrote. "Geez! a sale would be nice! Doesn't really matter, though — I keep doin' 'em anyhow."

And later: "It's really funny/pathetic — all this work over a $5-10 sale. Even when I sell 'em, I don't make any money. Xeroxes, postage, envelopes, materials have eaten it all up. I figure if I don't sell one first time out, I lose a couple bucks on each sale. Oh, for the life of a cartoonist! The only place I come out ahead is experience."

But *Jonesie's Zoo* was always uppermost in his mind. Jim quoted the writer Charles Fort, who said: "When it's steam engine time, someone will build a steam engine." Jim went on: "Meaning, when the pieces are available to do *anything*, then *it will be done*! I'm hoping *now* is my '*steam engine time*'! I hated to ink; now, I have pencil-to-Xerox for finished drawings. I have the parts and pieces and a little talent, [so maybe] this is my steam engine time, my time to put everything together and do a comic strip."

Jim had a marvelous eye for visual images. He knew what worked and what didn't. Once, shortly after my ***CBG*** column *Rants & Raves* began, he wrote, telling me he liked the logo I'd done and pointing to the smile on the smiling self-caricature; that smile, he said, was "an inspired line." Typical Jim Jones. How like a cartoonist: It's the line that counts, the individual, perfectly formed line. We continue to draw in the hope that we can make one of those every now and then.

In search of such lines in his own work, Jim was a perfectionist. Working slowly, he tinkered endlessly with this line and that, with this composition and that one. And he knew he was fussing too much: "Why all this damn agonizing over each one? They ain't gonna hang in the *Louvre*! Amateurs worry; pros just do it."

He worried about his lettering; sometimes he felt it was substandard and, other times, he felt it was somehow well-suited to his art. But the perfectionist eventually won out, when he found the Kroy 80 lettering machine. He had to get one. "Damn! Gotta get a machine wot does lettering!" he wrote.

So he did. And then he wrote again, with his usual self-depreciating sense of humor: "Gotta get a lettering machine, a Xeroxer, and a machine that can draw!"

The Kroy 80 lettering machine set type on transparent adhesive strips, which Jim then stuck into his speech balloons.

He marveled at the improvement: "Not really used to seeing set type in balloons, it's still startling. A few adjectives — startling, clean, slick, polished to the point of *visual sterility*. The negative aspect is overcome by the positive points."

Inking by photocopying led him eventually to using the photocopier for alternative versions of individual strips and for corrections. He soon started assembling strips by cutting and pasting. When I visited that last time in 1995, he showed me a transparency of a cityscape that he could drop into any picture. This was important at the time, because his current project concerned the exploits of an anthropomorphic super frankfurter called "Wonder Weenie," whose adventures often took place in the sky, as Wonder Weenie flew over the city.

Among the characters Jim developed for his Zoo were frogs, turtles, and snakes. Some of them (in keeping with his avowed effort to keep the artwork simple) were formed with very few lines. The frogs, for instance, were most often entirely submerged in water except for their eyes.

The snakes were easy, too. And Wonder Weenie came along after the snakes. The name was (as Jim might have said) "inspired."

By 1982, Jim had finished enough sample strips to do a presentation booklet. It was a thing of beauty: 20 8" x 11" pages, each printing four strips. But no one bought the strip.

No matter. Jim just kept right on doing strips. By then, he was doing it for all the right reasons. "It's a pleasure to make something outa nothing!" he wrote. "Just to take an idea and put it on *paper*, then *check copy* even when it almost works, makes me feel *real good*! For me, I do believe that writing is a kind of therapy."

He kept on. He'd done more than 80 strips for the presentation book; pretty soon, he had 100 strips, then 150. And so on. Jim had taken his own advice. He was doing it for himself. Because he loved cartooning.

Jim Jones on 'Drabble'

Jim often used the same drawing several times, giving it a different caption each time. The cat in a prostate comic strip, for instance, was reused to illustrate an article Jim wrote. Here's the article.

Most of those who pick on, put down, or knock *Drabble* and Kevin Fagan, *Drabble*'s creator, do so for one reason. At first glance, *Drabble* appears such an easy target!

All of the comic-art fan critics say just about the same things: "Fagan's art looks crude and amateurish. It lacks the slick, polished, professional rendering found in most other successful strips. It appears to be the type of material found in old fanzines or high-school newspapers."

True! It's all true! But — so what?

Drabble is seen, read and *enjoyed* by many, many, *many* readers in almost 300 newspapers. Why? *It is funny*, that's why. Those average readers are not like us. They *are not* comic-art fans or connoisseurs! These readers are looking for a laugh, and in *Drabble, they find it*!

Sit down and try to do a comic comic strip. You're gonna learn *one thing* damn fast: A good, entertaining, successful comic comic strip is *more* than just a string of well-done, cute, pretty little pictures in boxes! *First, you've got to be a writer!* If you are not a writer, forget it! William Shakespeare was right: "The play's the thing."

The job of the comic comic-strip creator is to produce a laugh or at least a chuckle *seven days a week*! Kevin Fagan is one hell of a writer! If he doesn't get seven outa seven, he comes up with six outa seven — a pretty good average!

Fagan's universal themes touch the average reader. There's Mom and Pop, the kid brother, the would-be girlfriend (Drabble's unrequited love, Wendy), pets, school, many friends, and so on.

As I always pull for "the happy ending," I think, somewhere down the road, Drabble and Wendy will marry. In the funny papers, *the boob always gets the smart girl*! (Or, at least, she's a bit smarter than he is.) Dagwood got Blondie, Li'l Abner got Daisy Mae, *etc.* We seldom, if ever, marry our first love. Perhaps that's why it's so nice to see it happen — if only in the funny papers!

About Fagan's art — the comic or humorous comic strip is a "shorthand" art form. Kevin Fagan has gotta have the shortest hand around! I'll not compare Fagan to James Thurber, other than to say that both are very funny and both are *very primitive* cartoonists!

Now, I'm an old-time comic-art fan and, worst of all, a would-be cartoonist! When I first saw a *Drabble* strip, I didn't read it. Just looked at the pictures and thought, "What the hell is this?"

After the initial *shock* of Fagan's style wore off, I started to *read* the strip. It was then I discovered that he tells funny and, at times, touching little stories with *ultra-simple* pictures! I've followed *Drabble* for about a year since then. I'm hooked! *I've gotta read it every day!* Like *all* the other *Drabble* fans, I'm looking for a laugh or a chuckle. And sometimes — something that is just a little bit more. And Kevin Fagan delivers!

To paraphrase the old saying, "Wit, humor, and charm are to be found in the eye of the beholder." For me, *Drabble* has wit and humor, and I've found it quite charming!

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BUGS BUNNY FC 838, 28-29, 31, 34, 38, 40 AVG G/G+ 29.00
BUGS BUNNY FC 1064, 49, 52, 64, 69, 74, G/G+ 18.00
BUGS BUNNY 42, 50, 52, 54-56, 62, 67, 69 VG/VG+ 36.00
BUNNY 8 13 14, 18 VG 16.00
BUNNY 1, BUZZY 43 DOBIE GILLIS, 24 VG+ 42.00
BUSTER BROWN 15, 17, 20, 22 40 GVG 48.00
BUTCH CASSIDY WB 1 G-, BLUE PHANTOM 1 VG, CHEYENNE AUTUMN NN G 32.00
BUZZY 43 DILLY 2, DATE W/JUDY 60, 76 FRG 12.00
CAPT ACTION 1 VGF, 2 FVF 52.00
CAPT ACTION 1 G, 2 FVF 34.00
CAPT AMERICA 118, 131, 135, 140, 153, 162, 164-166 FVF 56.00
CAPT AMERICA 146, 149, 152-157, 160-167 VG 32.00
CAPTAIN AMERICA 173-175, 177-179, 181-182, 184-190 G/G+ 18.00
CAPTAIN AMERICA 236-238, 240-242, 245-246, 248-250 VF++ 72.00
CAPTAIN AMERICA 251, 253-255, 260-261, 268-269, 272-274 276 VF+ 22.00
CAPT AMERICA 284-285, 287-288, 294, 300 VF 11.00
CAPT AMERICA 305-306, 308, 315, 318-320, 322, 323-324, 330 VF/VF+ 20.00
CAPT AMERICA 324, 330, 332-334, 336, 346-348, 350 VF+ 40.00
CAPT AMERICA 351-353, 356-358, 360-367, 369, 371-375 VF++ 32.00
CAPTAIN AMERICA ANN 5, 7-12, 14, 16-17, SE1-2 VF+/VFNM 56.00
CAPT GALLANT 1 VGF, 4 FR 24.00
CAPTAIN MARVEL 2 4, 6-7, 13 14 FRG/G- 12.00
CAPTAIN MARVEL 10, 13, 20, 35-37, 39-41, 43-48, 51-52, 58-61 VG/VG+ 24.00
CAPT SAVAGE 3-5, 7-8, 13, 15 VG 12.00
CAPT STORM 6 (2), 7 G 8.00
CASPER & NIGHTMARE 22, 33, 42, 46 VG-/VG 38.00
CHAMPIONS 1 G, 2-8 VG/VG+ 18.00
CHAMPIONS 2-4, 6-7 F, 13 VF 22.00
CHAMPIONS 2-10, 12-14 AVG G+ 32.00
CHAMPIONS 3-6, 8, 10, 13, 16 VF+ 54.00
CHEYENNE KID 8 (#1), 22, 33-34 GVG 13.00
CHEYENNE KID 80, 85, 87, 91, 98 VG, 20 57, 63 FR 8.00
CHIEF 2, COWBOY AFRICA 803, IRON HORSE 2 VF/F 44.00
CHILLING ADV SORCERY 1-5 VG 9.00
CHUCK WAGON 1 G, BLUE PHANTOM 1 VG, BUCKSKIN FC 1011 G 38.00
CISCO KID 2, 7 VF/VF+ 114.00
CISCO KID 2, 11-12 VG+/VGF 72.00
CISCO KID 3, 10, 12 VG/VG+ 72.00
CISCO KID 7, 9-10 VF/VF+ 164.00
CISCO KID 11, 14-15 VG+/VGF 58.00
CISCO KID 12-14 VF/VF+ 144.00
CISCO KID 15 17 AVG VG+ 58.00
CISCO KID 15, 17, 21, 25, 27-28 G/G+ 42.00
CISCO KID 16, 18-19 VF/VF+ 132.00
CISCO KID 17 GVG, 37 VG+, 31, 41 FRG 48.00
CISCO KID 17, 32, 41 G/G+ 26.00
CISCO KID 27, 30 VF/VF+ 58.00
CISCO KID 40-41 VF 116.00
CLAY CODY GUNSLINGER 1 COWBOY AFRICA FC 803 VG/VGF 30.00
COLT 45 4-6, 8 F 104.00
COMANCHE FC 1350, COWBOY IN AFRICA FC 814, DEPUTY FC 1077 F-/F 56.00
COMIC ALBUM 1, 3, 5, 10 VG/VG+ 44.00
COMICS ON PARADE 68, 72-74, 76, 83-86 VG/VG+ 94.00
CONAN 112-113, 116, 122-125, 127-132, 135, 138-142, 144-146, 151, 157, 163-165, 167, 169, 173-176, 180, 183, 185, 187, 190 GVG/VG 28.00
CONAN 148-153, 155-157, 159, 162, 166, 172, AVG VF 14.00
CONAN 176, 178-185, 187-188, 190, 193, 199 VF/VF+ 15.00
CONAN THE KING 20-43, 45-55 VFNM 42.00
CONCRETE 2, COLOR SP1, FRA CREA 2-4, DH PRESENTS 2 VF++ 22.00
CONGORILLA 1-4 VFNM 9.00
COWBOY WESTERN 35, 60 VG 59.00
COWBOY WESTERN 37, DICK COLE 6 VG+ 62.00
CRACKED 71-73, 78, 83-84, 93-95, 98 VG/VG+ 26.00
CRACKED 79, 97, 109, 112-113, 116, 119, 121-122, 125-128, 130 AVG F/F 28.00
CRACKED 132, 135, 137-141, 143-144 AVG VGF+ 15.00
CRACKED COLL ED 4-7, 10, 41, 9 81, 11 80 AVG VGF 14.00
CRACKED BIGGEST 9 12, 16 FVF 17.00
CRACKED GIANT 5-78, 7-78, 3-79, 3-81, AVG VG 18.00
CRACKED GIANT 9-10, 12, 9-77 VG/VG+ 22.00
CRACKED KS 6, 8-10, 13, 16 VG/VG+ 32.00
CRACKED KS 10-11, SP3 AVG F 22.00
CRACKED SUPER 5 F, 10 VF, 8, 11, 13 GVG 32.00
CREATURES ON LOOSE 22 (6), 28 (2), 31 (2) F/F+ 12.00
CRISIS 1, 12 VFNM 8.00
CROSSFIRE 1, 2 (2), 3 (2), 4-5, 8, 10, 15, 18-24 VFNM 20.00
DAFFY FC 457, 536, 7 GVG 26.00
DAFFY 7-8, 12 FRG/G- 9.00
DAFFY 9, 14, 35, 38, 74, 86, 107, 115 VG 18.00
DANGER 9 FRG, & ADV 24 VG- 13.00
DAREDEVIL 1, 119, 123, 125, 134-135, 137, 140, 146 G 186.00
DAREDEVIL 45, 123, 132, 134, 140-141, 144-145, 151-155 VF+ 58.00
DAREDEVIL 75-136, 138-139, 141-157, 162, 164, 171, 173-181, 185-253 AVG VF 570.00
DAREDEVIL 85-86, 90, 92-94, 96, 101, 104-106, 108, 112, 114-117 AVG G 22.00
DAREDEVIL 119, 123-124, 126, 133-137, 146, 155, 157 VG 20.00
DAREDEVIL 123, 141, 155, 159, 175, 185, 187-191, 194, 200 VF 44.00
DAREDEVIL 175-176, 184-192, 194-195, 198-200 VF++ 36.00
DAREDEVIL 201-205, 208-212, 216-217, 223, 227-237, 239-240 VF++ 34.00
DAREDEVIL 241-247, 249-250, 252, 256-259, 261 VF+ 42.00
DAREDEVIL 263-274, 278, 280-287, 292-300 VF+ 38.00
DAREDEVIL 301-315, 318, 324-325, 327-329, 335-337 VF+ 32.00
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DAREDEVIL AN 2-3, 4 (76), 6-7, 9, GS1 FVF 32.00
DAREDEVIL AN 2-4, GS1 VG, 6-7, 9 VF 22.00
DARK THE 2ND 1 F, 1 NF, 2, 3 (2), 4 VFNM 12.00
DATE W/DEBBIE 3(2), 5 (2) VF 22.00
DEAR LONELY HEART 1 FRG, FIGHT FOR LOVE NN VG 28.00
DEATH VALLEY 1, 5, 7 GVG/VG 22.00
DEATH VALLEY 1, COWBOY N INJUNS 5, DAVY CROCKETT 2 G 26.00
DEFENDERS 2, 6-7, 12-25 G/G+ 30.00
DEFENDERS 26-50 AVG VG 22.00
DEFENDERS 51-62, 64-72 AVG F+ 42.00
DEFENDERS 51-63 65-67, 69-75 VG+ 35.00
DEFENDERS 76-90, 97-98 100 VF/VF+ 32.00
DEFENDERS 76-93 95, 97-100 AVG F+ 26.00
DEFENDERS 101-114, 116, 121-123, 125 VF/VF+ 35.00
DEFENDERS 126-145, 147-148, 150-152 VF/VF+ 46.00
DEPUTY FC 1077, 1225 VG 44.00
DEPUTY FC 1077, FASTEST GUN ALIVE FC 741 VGF 52.00
DESTROYER 1, 2 (2), 4 (2), 7-8 VFNM 12.00
DEVIL KIDS 2, 4, 35, 69, 75-76 82 FRG/G 15.00
DONALD DUCK FC 348, 356, 379, 1051, 1099, 1109, 1182 G 78.00
DONALD DUCK FC 356, 394, 1091, 1140 VG/VG+ 102.00
DONALD DUCK FC 1051, 31, 34, 39, 41, 43, 47, 49, 52 FR 32.00
DONALD DUCK 29-30, 33, 35, 39, VG/VG+ 82.00
DONALD DUCK 45, 50, 52, 58 VG 68.00
DONALD DUCK 57, 59 83, 85, 87 F/F+ 58.00
DONALD DUCK 89-90, 113-114 118, 121 VF 78.00
DONALD DUCK ADV (WD) 1, 12 (2), 13 (2), 2ND 1-4, 6-10, 12 VFNM 32.00
DOTTY DRIPPLE 15, 20 VG & TAFFY FC 646, 718 F 28.00
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DUCK TALES GLADE 1 (2), 2 (2), 3-4, 5 (2), 7, 11 (2), 13 VF+ 30.00
DUDLEY DR 4, FAUNTLEROY 2, FRISKY FABLES V3-9, GOOFY 34, HUMPHREY 9 AVG G+ 34.00
DUNC LOO 3, 5 G, 8 VG+ 30.00
EVERYTHINGS ARCHIE 2 4 6, 8 10, 21, VG/VG+ 24.00
[illegible]GS ARCHIE 121 (7), 122 (9), 124 (11), 125 (2), VF 22.00
EXCALIBER 1-3, 5-8, 10-16, 18 19, 24 30, 39, 42-43, 51, 61, MM, AVG VFNM 48.00
FANTASTIC FOUR 102 (2), 124, 126 (2), 128, 134, 149, 151, 153, 155 FR+/FRG 10.00
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FEAR 11 12, 14-16, 19-23, 25-31 G/G+ 22.00
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FLY 1ST 1-9 VF 10.00
FOUR COLOR 280, 331, 706, 886, 1061, 1107 FR 22.00
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FOUR COLOR 485, 936, 940, 978 VG/VG+ 38.00
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FRANKENSTEIN 4, 6 (3) 7 VF 18.00
FRANKENSTEIN 4-7, 10-13, 15, 17 GVG/VG- 12.00
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GHOST RIDER 67 1, 4 (3) VGF 38.00
GHOST RIDER 73 4, 8, 11-12, 14-19 VF+/VFNM 124.00
GHOST RIDER 73 4, 10, 12, 14-15, 19 AVG FVF/VF 62.00
GHOST RIDER 73 20-30 AVG VF/VF+ 66.00
GHOST RIDER 73 31-39 VF+ 46.00
GHOST RIDER 73 40-50 VF/VF+ 56.00
GHOST RIDER 73 51-77, 80 VF++ 88.00
GHOST STORIES 12 DIFF 4-36 G/G+ 13.00
GIRL COMICS 1, DAZEYS DIARY 01-174-208 VG 54.00
GI WAR TALES 1-4 VGF 3.50
GORGO 19 (5) FVF 58.00
GREAT WESTERN 8, GUNHAWK 15 F 92.00
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GUNFIGHTERS 18, 51, 67 VG+, 68-70, 82 (2), 84 VF 26.00
GUNSMOKE 13, 22, 25 VGF/F 52.00
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HAUNTED 1 6, 33 (2), 35 42 AVG VGF 9.00
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HENRY MOC 162, 30 F-/F 13.00
HENRY 1 FR, 13, 19, 21, 33 (2), 51 G 22.00
HENRY ALDRICH 1 5, 14, VG+/VGF 42.00
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HOUSE OF MYSTERY 260 (2), 265 (2), 274-275, 287 (3), 288 (2), 300, 321 (2) VF 34.00
HUCKLEBERRY HOUND 5-6 AVG VGF 30.00
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HULK 108, 110, 112-114 FVF 106.00
HULK 109, 111-112, 120 VG/VG+ 116 G 40.00
HULK 127, 133, 136, 138, 143-144 168, 170-175 VF 72.00
HULK 204-206, 209-217, 219-225 VF 42.00
HULK 226-230, 232, 234-243, 245, 247 AVG F 20.00
HULK 251-252, 254-257, 260, 262-275 VF 29.00
HULK 276-300 VF/VF+ 36.00
HULK 301-325 VF++ 54.00
HULK 327-329, 331-333, 335, 338-339, 341-350 VF++ 86.00
HULK 351 365 VF++ 36.00
HULK 367-375, 377 2ND 378-379 VF++ 82.00
HULK 372 380 VFNM 68.00
HULK 380-388 VF+/VFNM 30.00
HULK 389, 391-394, 396-400 VFNM+ 32.00
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IRONMAN 177-188, 190-200 VFNM 52.00
IRONMAN 201-217, 219-220, 222-224 VFNM 48.00
IRONMAN 228-233, 235, 237, 239-240, 244-246, 248-250VFNM 34.00
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JP TEXAS RANGERS 5, 7, 11-12, 16 VG/VG+ 56.00
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JOE YANK 7 FVF, WAR WINGS 1 VF 16.00
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LIFE WITH ARCHIE 86, 88-91, 94, 97-99, 101-102, 104-106 AVG VG 16.00
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LOIS LANE 55-56, 64, 78 VGF/F- 48.00
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LONE RANGER 61, 63, 70-71, 77 VG/VG+ 72.00
LONE RANGER 70, 72-75 FVF 126.00
LONE RANGER 75, 78-81 VF 120.00
LONE RANGER 83 84, 88, 93 FVF 78.00
LONE RANGER 80-81, 83, 103 FVF 78.00
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LR SILVER 16, 20 F 12.00
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MARVEL 2 IN 1 2-3, 7, 10, 13, 16-26, 28-53, 55-74, 76, 78-81, 83-100, AN1, 4-6 VF 182.00
[illegible] 1-3 VF++ 16.00
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NANCY 17, 21 23, 123, 133 134 G/G+ 28.00
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RESTLESS GUN FC 986, 1146 AVG VF 78.00
REX ALLEN 4-5, 13, 16 FVF/VF, 7, 15 G- 112.00
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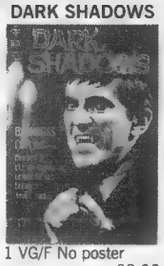

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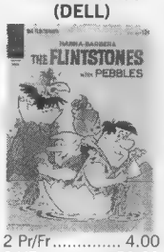

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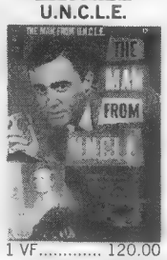

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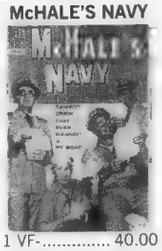

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23 F 8.00
24 F 8.00
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42 VG/F..... 19.00
43 VG 14.00
44 G 7.00
48 VG 14.00
50 G+..... 10.00
53 G+..... 10.00
54 VG 14.00
55 G..... 7.00
58 G-..... 6.00
59 G..... 7.00
62 VG..... 10.00
63 VG..... 10.00
65 F+ 22.00
65 F 13.00
66 G+ 8.00
70 F 11.00
71 VG..... 8.00
78 F 11.00
80 VG..... 8.00
81 F 11.00
83 G..... 5.00
85 F 11.00
89 F+ 20.00
90 F/VF..... 20.00
90 F+ 18.00
90 VF 24.00
93 F 11.00
95 VG..... 8.00
97 F-..... 10.00
98 G..... 5.00
101 VG..... 8.00
104 VG..... 8.00
106 F 11.00
107 VG..... 8.00
108 F 11.00
111 G..... 5.00
112 F 8.00
113 VF 20.00
114 VG..... 6.00
114 VF 20.00
114 VF 20.00
114 VF 20.00
115 VG..... 6.00
115 F+ 12.00
115 VF 20.00
116 F/VF..... 13.00
117 VF 20.00
117 F/VF..... 13.00
117 F/VF..... 13.00
118 VF+ 21.00
118 VF 20.00
119 VF+ 21.00
120 F 8.00
121 F+ 12.00
121 F 8.00
121 VF+ 21.00
122 F+ 12.00
122 VF 20.00
126 VF 20.00
127 F+ 12.00
128 VG/F 7.00
129 VG..... 6.00
130 F+ 12.00
131 VG..... 6.00
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133 VG..... 7.00
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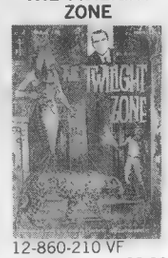

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7 VF..... 10.00
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8 VG 10.00
9 F..... 13.00
9 F..... 13.00
10 VG 10.00
10 G- 4.00
11 VG 10.00
14 G+ 7.00
15 G+ 7.00
15 G- 4.00
17 F..... 9.00
18 VG/F..... 8.00
18 VG/F..... 8.00
18 F..... 9.00
18 VG 6.00
20 G 4.00
22 F+ 13.00
23 F+ 13.00
23 F..... 8.00
24 VG 8.00
24 VG 8.00
25 F..... 9.00
25 VG+ 8.00
26 F-..... 8.00
27 F 9.00
27 F 9.00
28 F 9.00
29 F+ 12.00
30 F 7.00
31 F+ 11.00
32 VF 15.00
32 VG..... 6.00
34 VG..... 6.00
35 G..... 4.00
35 F 7.00
36 F+ 11.00
36 F 7.00
37 F+ 11.00
38 F 7.00
38 VG/F 6.00
39 F+ 7.00
40 G+ 5.00
40 VG..... 6.00
41 F 7.00
42 VG/F 6.00
42 VG/F 6.00
42 VG..... 6.00
43 F 7.00
43 G..... 5.00
44 F+ 11.00
44 G..... 5.00
45 F+ 11.00
45 F+ 11.00
45 VF 14.00
46 VG..... 6.00
46 VG+ 6.00
46 VG..... 6.00
47 F+ 11.00
48 G..... 5.00
48 F 7.00
49 F+ 11.00
49 F+ 11.00
50 F 7.00
51 F+ 11.00
51 F+ 11.00
52 F+ 11.00
52 VF 14.00
53 G+ 5.00
53 VF 15.00
54 F+ 11.00
54 F+ 11.00
55 VF 15.00
55 VF 15.00
56 F+ 10.00
56 F+ 10.00
57 VG..... 6.00
58 VF 12.00
58 F+ 10.00
59 F 6.00
60 VG..... 5.00
60 F+ 9.00
62 F 6.00
62 G+ 5.00
63 F 6.00
63 VF+ 11.00
64 F+ 9.00
64 VF 11.00
65 VF 11.00
66 VF 11.00
66 F+ 9.00
67 VF 11.00
68 F+ 9.00
68 F+ 9.00
69 VF 11.00
69 VF 11.00
70 F+ 9.00
72 VF 11.00
73 VF 11.00
74 VF 11.00
75 VF/NM 11.00
75 VG..... 5.00
76 VF 10.00
78 VF+ 11.00
79 VF 10.00
79 F+ 8.00
80 F 6.00
82 VF+ 11.00
83 VF+ 11.00
84 VF+ 11.00
85 VF 10.00
86 VF 10.00
87 VF 10.00
88 VF+ 11.00
90 VF 10.00
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37 G 7.00
39 G 7.00
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70 F..... 12.00
71 VG 7.00
73 F..... 9.00
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83 F..... 8.00
93 G 4.00

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1 F (GK) 16.00

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1 VF/NM..... 110.00
7 VF..... 24.00
10 G 5.00
13 VG 8.00
13 VG 8.00
14 F+ 18.00

VOYAGE TO THE DEEP
2 VG 8.00
2 G 5.00
3 F+ 18.00
3 F..... 12.00

WAGON TRAIN
7 F/VF 25.00
8 VF..... 38.00
8 F+ 25.00
10 F..... 15.00
10 F..... 15.00
1 VG (GK)..... 10.00

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1 app vf ... $29,000

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Action Comics
42 vg R ... 295

All American Comics
22 vg ... 425
27 vg+ ... 795

All Star Comics
1 fn + R ... 2500
14 fn+ ... 795
32 g ... 115

America's Greatest
5 vg ... 120
8 fn/vf ... 200

Batman
4 fn ... 1800
5 vg ... 800
10 fn CT ... 760

Big Shot Comics
3 vf- ... 200
23 vf+ ... 100

Blonde Phantom
12 vf+ ... 1000

Blue Beetle
4 vg ... 100
5 vf/nm ... 425
8 vf+ ... 280

Captain Marvel
1 p cov ... 700
3 fn+ ... 825
5 vg ... 200
7 vg ... 190
13 vg/fn ... 150
20 g+ ... 60
21 fn- s ... 100
25 vf ... 250
32 vf- ... 150
40 g ... 30
41 vf+ ... 175
43 fn+ ... 100
48 vf+ ... 160
49 fn ... 70
51 fn ... 60
52 vg+ ... 50
53 fn+ ... 70

Captain Marvel
55 vf+ ... 120
56 vf+ ... 125
60 vf ... 100
61 vf+ ... 150
62 vf ... 100
63 vf+ ... 120
64 vf/nm ... 140
68 vf+ ... 125
69 fn/f+ ... 70
71 vf/nm ... 125
73 vg+ ... 45
75 vf- ... 85

Catman
(no #) Vol 3 #2 (LB Cole cover) f/vf ... 800

Criminals on the Run
Vol. 4 #6 (LB Cole cov) vf+ ... 375

Detective Comics
44 vf- ... 1200
45 g ... 275
68 fn ... 525
70 fn/vf ... 650

Dick Tracy Mthl
12 vg ... 30
16 fn ... 45
17 g ... 15
21 g+ ... 15

Eerie
1 (Avon) vf ... 1800
(1st Horror comic)

Fight Comics
19 g ... 39
42 vg ... 36
65 g+ ... 16
66 vg ... 26
67 g- ... 10
68 vg/fn ... 39
70 g+ ... 20
71 fn+ ... 45
73 g ... 13
75 g ... 13
79 fn ... 39
81 g ... 11
83 vg ... 23
86 g+ ... 15

Flame Comics
1 vg ... 525
5 vg+ ... 150
8 fn ... 180

Golden Arrow
2 fn ... 50

Jumbo Comics
18 vf+ ... 500
19 vg ... 118
20 fn+ ... 340
35 fn+ ... 140
42 g+ ... 32
47 fa ... 22
51 g+ ... 45
62 fn ... 67
73 vf- ... 80
75 vg+ ... 48
78 vf/nm ... 125
80 fn ... 51
81 fn+ ... 60
83 g+ ... 25
85 g+ ... 25
86 vg ... 34
89 fn+ ... 65
90 vg+ ... 45
91 g+ ... 25
92 fn+ ... 60
93 vf+ ... 110
97 vg ... 34
100 vg ... 40
101 vg+ ... 38
103 fn/f+ ... 55
109 g/g+ ... 24
110 vg/fn ... 38
113 vf+ ... 88
114 vg+ ... 30
122 fn+ ... 50
123 fn+ ... 50
125 vg+ ... 35
126 fn/vf ... 55
127 vg ... 26
128 g+ ... 25
137 g- ... 13
138 g ... 13
139 g/vg ... 20
140 vg- ... 22
142 vg ... 30
143 vg/fn ... 40
144 vg/fn ... 40
147 vg- ... 26
148 g ... 15
151 vg ... 26
152 g ... 13
153 vg ... 26
154 vf ... 68
155 vg ... 26
157 fa ... 12
158 vg ... 26
159 g ... 12
165 vg ... 24

Jungle Comics
7 fa ... 85
9 g ... 51
12 vg + T ... 125

Jungle Comics
13 g ... 50
24 g ... 40
26 fa ... 25
48 g ... 25
63 f/vf ... 75
68 vf ... 100
70 fn ... 60
75 vg+ ... 32
81 vg ... 30
84 vf+ ... 85
86 vf ... 75
91 vg ... 30
93 g ... 15
94 vg ... 30
95 fn ... 45
96 fn ... 45
100 vg ... 34
102 vg ... 26
103 fn+ ... 50
104 fn+ ... 50
105 vg/fn ... 34
106 vf ... 68
108 fn ... 41
109 fn- ... 35
110 vf+ ... 85
111 vg+ ... 30
113 fn- ... 35
114 fn ... 41
115 fn ... 41
116 vf/nm ... 110
117 vg ... 26
118 vg ... 26
120 vg ... 26
122 vg/fn ... 35
123 vg ... 26
124 vg/fn ... 35
125 vg ... 26
127 g ... 13
128 vg+ ... 30
129 g ... 16
131 vg- ... 22
132 vg ... 26
134 f/fn+ ... 50
136 vg/fn ... 26
139 vg- ... 20
141 f/vf ... 60
149 vg+ ... 30
150 vf ... 70
153 g+ ... 20

Leading Comics
2 fn ... 375
3 vf- ... 400
10 vf ... 370
11 fn+ ... 225
14 vf ... 275

Looney Tunes/MM
16 fn+ ... 125
19 vg+ ... 90
48 vg ... 30
52 fa ... 5

Mary Marvel
1 fn/vf ... 525

Military
20 vg+ ... 150

Minute Man
2 vg+ ... 200

More Fun Comics
85 vf- ... 600
86 g ... 100
88 fn ... 325

Movie Comics
1 vg/fn ... 100
2 g/vg ... 50
3 vg ... 65
4 vg ... 90

Mystery Comics
4 f/vf ... 500
(Allentown copy)

Mystic
3 vf+ R ... 1350

National Comics
1 fn ... 1500
16 fn+ ... 250
25 vf/nm ... 750
(double cover)

Nyoka
2 fn+ ... 150
3 vg ... 50
5 vg ... 40
6 vg+ ... 35
7 vf- ... 60
10 vg ... 30
11 vf+ ... 100
12 fn+ ... 50
14 vg ... 30
17 fn ... 60

Pep Comics
7 vf ... 480
9 vg+ ... 200
16 vg+ ... 225
21 fn ... 200

Planet Comics
26 vf+ ... 600
27 vg+ ... 200
32 vf ... 450
36 vf ... 375
37 vf- ... 340
43 fn ... 185
44 vg+ ... 150
45 vf ... 400
54 fn+ ... 225
55 vf/nm ... 500
68 vg ... 75

Police Comics
3 vg ... 315
13 vf+ ... 800
16 vf ... 400
21 fn ... 200

Rangers Comics
4 vf- ... 280
5 vf+ ... 400
10 fn- ... 100
18 fn+ ... 100
40 fn+ + ... 60
47 vf/nm ... 95
49 fn ... 40
50 fn/vf ... 55
52 vf ... 85
54 vf+ ... 80
56 vf/nm ... 115
58 vf ... 54
65 nm ... 80

Rulah
25 vf+ ... 250

Sensation
89 vf+ + ... 275

Sheena
2 vf- ... 450
8 vf/nm ... 230
9 vf/nm ... 230
10 vf/nm ... 230
11 vf ... 128

Mid-Wizard
3 fn+ ... 300
5 vf+ ... 650

Silver Streak
2 vg+ ... 800
4 g/vg ... 300
9 g+ ... 200

Speed Comics
23 fn/f+ ... 140

Spy Smasher
2 vg- ... 200
3 vf+ ... 500
8 vf- ... 300

Star Spangled
2 fn+ ... 420
3 fn+ R ... 250
5 vg/fn ... 190
13 fn/vf ... 425
23 vf- ... 400
39 fn ... 124

Startling Terror
10 vf- (LB Cole) (2nd series) ... 225

Superman
3 vf R ... 2800
4 f/vf ... 2500
5 fn+ R ... 1200
6 fn R ... 600
19 vg+ ... 300
36 fn ... 250

Terrors of the Jungle
10 vf/nm (LB Cole cov) ... 350

Top Notch
10 vf ... 650
12 fn+ ... 230
18 vf ... 375

Unsane!
15 vf (LB Cole) ... 325

Whiz Comics
7 vg+ ... 300
9 vg ... 258
16 fn/vf ... 460
20 fn- ... 175
23 vf- ... 275
24 fn+ ... 190
26 vg ... 100
27 vg/fn ... 120
28 g/vg ... 70
30 fn+ ... 190
31 vf- ... 200
32 fn+ ... 165
34 vf ... 200
35 vf ... 225
37 fn+ ... 110
41 vg+ ... 60
45 fn- ... 75
47 fn- ... 65
50 vf/nm ... 160

Wings Comics
60 vf+ ... 90
76 vf ... 60
107 vf/nm ... 80
109 vf+ ... 70
111 vf ... 60

WonderWorld Comics
17 fn/vf ... 225
23 fn ... 120

Worlds Finest
3 g ... 290
13 vf- ... 600
20 fn/vg ... 225

Wow Comics
13 vg+ ... 80

Zip Comics
5 vg+ ... 170
6 fn+ ... 250
8 nm ... 600
23 vf ... 400

Zoot
14 g/vg ... 110
15 f/vf ... 225
16 fn/f+ ... 125

If you haven't explored the comic market on the Internet, you are missing out. I have found a number of good web-sites, but two stand out. KDS Comics (http://www.ids.net/~/kdsbook2.htm) and Ken Danker's Monster Collectibles (http://taz.interpoint.net/~monster/) so get on-line and check 'em out!

Comics on the Web - Outstanding sites

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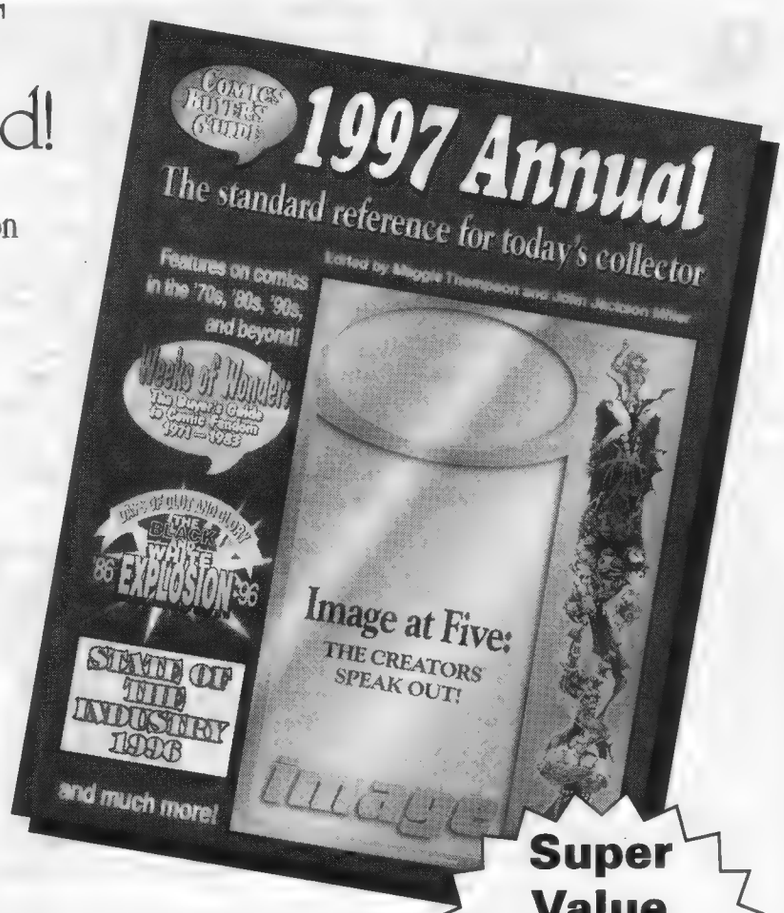

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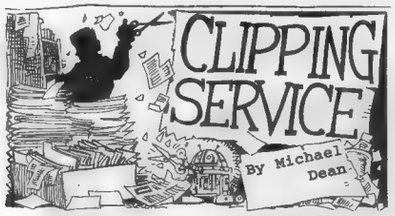

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✂

The Random House Dictionary Department has taken note of the words "anime" and "manga." Random House Editor **Jesse T. Sheidlower** included the words in a "Dictionary Update" column in the August-September *Copy Editor*, a national newsletter for professional copy editors.

"Manga" was defined as "a Japanese graphic novel, typically intended for adults, characterized by highly stylized art." The Japanese word, which Sheidlower defined as "cartoon" or "comic strip," has achieved common enough usage in this country that even the mainstream press was directed not to italicize it.

American manga readers will find Random House's characterization of manga as graphic novels for adults a trifle misleading. Shedlower went so far as to say the term is used in this country "solely to refer to a large graphic novel." Although published in Japan in what we would call a trade-paperback format, manga are typically published in the US in a regular comic-book format and are, as a genre, aimed at a variety of ages.

"Anime" was defined as "a Japanese style of motion-picture animation, characterized by highly stylized, colorful art, futuristic settings, and sexuality and violence." Pronounced AH-nee-may, the word is an American adoption of the Japanese adaptation of the English word "animation." By way of providing context, Sheidlower quoted a 1992 *Village Voice* article referring to "net-dwellers," "Trekkers," and "Japanese *anime* freaks."

✂

The Aug. 26 *Variety* reported The Tick is on his way to the big screen. *Variety* reporter **John Brodie** said Tick creator **Ben Edlund** and his writing partner, **Richard Liebmann-Smith**, have signed a deal with Fox Family Films to write an animated feature for the character. No cast or director was reported.

The *Tick* cartoon series is reaching for a new audience this fall as it adds Comedy Central's Sunday night schedule to its longtime berth in Fox's Saturday-morning lineup.

Brodie reported that the deal with Comedy Central helped convince Fox Family Films President **Chris Meledandri** that The Tick had appeal for adults as well as kids. Fox's first major animated release is *Anastasia*, scheduled to reach screens in time for Christmas 1997 with the voices of **Meg Ryan** and **Kelsey Grammer**. Fox also reportedly has plans for a live-action *Silver Surfer* to be directed by **Jeffrey Wright** (*Romper Stomper*).

Contributed by Tom Mason.

✂

A Knight-Ridder Newspapers column picked up by the Oct. 6 Appleton, Wis., *Post-Crescent* reported HBO will launch an animation division in early 1997 with two new series from **Todd McFarlane** and **Ralph Bakshi**, respectively. According to reporter **Mike Duffy**, *Spawn* will be the subject of a six-episode adaptation. Bakshi's *Spicy City* was described as an animated anthology series that updates the sort of fiction found in the pulp magazines of the 1930s.

✂

The Sparta Printing Company, which was once the nation's primary printer of comic books, is back in business after bankruptcy shut it down earlier this year, according to an article in the Oct. 10 *Chicago Tribune*.

Two decades ago, all the major comics characters from Marvel, DC, and Archie passed through the small Illinois community. Sparta Mayor **Greg Aitken** was quoted as saying, "We were the comic-book capital of the world in the 1950s and '60s. It was one of the biggest employers in our county and in Southern Illinois."

The 14-acre plant employed 1600 workers at the height of its productivity, but, gradually, the comics business went elsewhere, and the company fell on hard times. Workers bought the company in 1992, but, in February of this year, the doors were thought to have been closed for good by bankruptcy proceedings, *Tribune* staff writer **Casey Bukro** reported.

What saved the company was the North American Free Trade Agreement, according to Aitken. The plant has been purchased by Grupo Seria S.A. de C.V., the largest printing and paper distribution facility in Mexico. As much as possible, the company is rehiring former employees, Sparta President **Jim Downing** told Bukro. A $1 million federal grant is assisting dislocated workers to return to the work force. Downing said he expects the company to employ 300 to 500 people as it begins to grow again.

In its new incarnation, the plant will print Mexican telephone directories and textbooks for Mexican schoolchildren.

✂

When Hyperion Software needed a name for its new Intranet application that would assist users in accessing Hyperion information through standard Web browsers and the Internet, it decided on: "Spider-Man."

Print ads for the Spider-Man Intranet application include a drawing of Webhead swinging from one site to another.

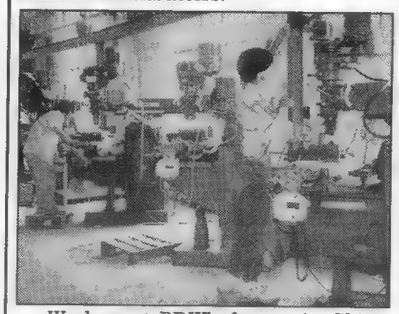
CBG Profile: Precision Design Workshop

By Joyce Greenholdt

Precision Design Workshop is a "private label" manufacturer, specializing in the manufacture of PVC action figures, cold-cast resin statues, and enameled pins made to its customers' specifications.

PDW's Dave Denton, left, and Antarctic's Joe Dunn show off the prototype Areala figure in San Diego.

"Ours is a company that probably would not have existed five years ago," said Precision Design Workshop spokesperson Dave Denton. "But now the overall market is changing. The traditional comic-book store of 10 years ago has evolved into a mini-supermarket of entertainment, offering comics, cards, T-shirts, posters, and figures — all focused on the comic-book characters."



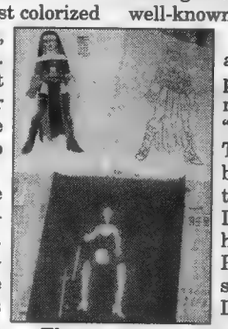
Workers at PDW's factory in China prepare molds and dies for a project.

Denton said there are four people working at PDW's American office, its associate company in Hong Kong has six office employees, and its factory in China employs 182 people. "The workers there enjoy, for that economy, a very good wage scale," Denton said. "The prototype carvers, seamstresses, painters, tool and die makers, and general factory help are all highly skilled workers in an employee-driven job market."

According to Denton, a typical project starts with a customer's detailed character drawings. "From that, we carve, by hand, an exact-scale prototype; this is the customer's first chance to see how the figure will appear. The time and effort it takes to create a figure is almost like creating a miniature person. We discuss hair color and shape, costume colors, whether arms and legs will be moveable, height, and proportion, as well as accessories.

"From that, we make the first colorized pre-production prototype, which is even more accurate. Once we have a prototype that is exactly what the customer wants, we begin making the tools and dies needed to go into production.

"At the same time, we are working on, if it's been requested, the packaging for the figure. For our latest project, the Warrior Nun Areala action figure for Antarctic Press, Areala's creator Ben Dunn created a beautiful stained-glass look for the blister board."



The process starts with a plaster model based on the sketches.

The Warrior Nun figure is scheduled for release to comics stores in November; a limited number of special versions will have rhinestone accents. "The Warrior Nun was one figure that we knew had to be as accurate as possible to the comic book," Denton said. "If it wasn't, the public was not going to accept it. Creating a figure with no prior art is easier in some ways. However it turns out is what we can say was our intention — not when we are turning a comic-book character into a three-dimensional figure."

The company also manufactures 15mm game pieces for boardgames, Denton said. Two other comics-related projects that PDW is currently working on are an Omega Man figure for Alonzo Washington's Omega 7 Comics and Hellina for Lightning Comics. Omega Man is a black hero who fights urban crime with his sidekick, Ace. "The staff at Omega 7 is really excited about the interest shown in *Omega Man* and his action figure by Toys 'R' Us," Denton said. "Hellina is a classic action figure, complete with flowing red cape, spiked boots, whip, and a mean-looking dagger. She will be available this fall, along with Omega Man.

The figures' costumes are sewn at the factory.

"We're also excited about working with Palisades Marketing and Dynamic Forces to produce the first action figure of Jae Lee's Hellshock. Image Comics will relaunch *Hellshock* in January, and the first figure will ship in the spring. Both Palisades and Dynamic Forces have come up with some great ideas to accessorize him."

According to Denton, company projects in early planning stages include a resin figure of a well-known wrestling hero, dinosaur game counters for a new boardgame, and premiums tying in with a well-known super-heroine.

"One thing I can say with assurance is our desire to improve the quality of what we manufacture," Denton said. "We owe a debt of gratitude to Todd McFarlane's company for bringing a higher level of quality expectation to our business. In the near future, I plan to have companies say they want PVC figures or cold-cast resin statues 'in the style of Precision Design Workshop.'"

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EVENTS

From Page 63

Collectibles Show, Senior Citizen's Center. 1805 North Monroe & 7th Ave., SH: 9am-4pm, T: 6', F: $35. for 1, $60. for 2, A: free. Charlie Watson, PH: 904-224-8813.

Nov 16-17 FL, West Palm Beach. Collectible Expo, Factory Stores at Palm Beach. 5700 W. Okeechobee Blvd. (2 blks. E. of Tpke.), SH: Sat. 10am-8pm, Sun. 12noon-5pm, T: 35-8', F: $60., A: free. B&B Show Promos., Rob Berg, PH: 407-743-2374 or 743-7636.

Nov 16 FL, Jacksonville. Omega Show II, Holiday Inn Baymeadows. SH: 10am-4pm, T: 35-8', F: $50. for 1, $80. for 2, A: $3.50. Anthony, PH: 800-211-0816.

Nov 24 FL, Orlando. Comic Book & Toy Show, Ballroom University. 4000 Central Florida Blvd., SH: 10am-5pm, T: 200-8'. George Smith, PO Box 560423, Monterde, FL 34756. PH: 407-469-3759 or 836-5248.

Dec 1 FL, Tampa. TNT Collectible Show, Best Western Resort & Conference Ctr. 820 E. Busch Blvd., SH: 10am-4pm, T: 45, A: $2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

GEORGIA

Nov 8-10 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. 3750 Venture Dr., I-85 & Pleasant Hill Rd., SH: Fri. 10am-9pm, Sat. 10am-8pm, Sun. 11am-6pm, T: 32, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 770-495-7671 or 800-251-5150.

Nov 9-10 GA, Atlanta-Kennesaw. All Stars Cards, Comic Book & Collectibles Show, Kinder's Outlet Mall. I-75 (Exit 117) & Chastain Rd., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 3333 George Busbee Pky., Kennesaw, GA 30144. PH: 770-924-3491 or 428-4980.

Nov 9-10 GA, Gainesville. Comic Book & Sports Card Show, Lakeshore Mall. 1285 W. Washington St., SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 30, F: $65. for 1, $120. for 2, A: free. Nick or Deborah Lance, PH: 770-889-0309.

Nov 15-17 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. 3750 Venture Dr., I-85 & Pleasant Hill Rd., SH: Fri. 10am-9pm, Sat. 10am-8pm, Sun. 11am-6pm, T: 32, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 770-495-7671 or 800-251-5150.

Nov 16-17 GA, Augusta. Comic Book & Gaming Show, Sheraton. Bobby Jones Expwy. & Wheeler Rd., SH: Sat. 10am-6pm, Sun. 12noon-6pm, T: 36-6', F: $100.-$125., A: $4.-$6. Augusta Book Exchange, Paul Rogers, 1631 Gordon Hwy., Augusta, GA 30906. PH: 706-793-7796 or FAX: 706-793-0314.

Nov 22-24 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. 3750 Venture Dr., I-85 & Pleasant Hill Rd., SH: Fri. 10am-9pm, Sat. 10am-8pm, Sun. 11am-6pm, T: 32, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 770-495-7671 or 800-251-5150.

Nov 23-24 GA, Atlanta-Kennesaw. All Stars Cards, Comic Book & Collectibles Show, Kinder's Outlet Mall. I-75 (Exit 117) & Chastain Rd., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 50-8', F: $75., A: free. Jon White, 3333 George Busbee Pky., Kennesaw, GA 30144. PH: 770-924-3491 or 428-4980.

Nov 29-Dec 1 GA, Duluth-Atlanta. Comic Book Show, Outlets Limited Mall. 3750 Venture Dr., I-85 & Pleasant Hill Rd., SH: Fri. 10am-9pm, Sat. 10am-8pm, Sun. 11am-6pm, T: 32, F: $80., A: free. Charles Dozetos, 3750 Venture Dr., Duluth, GA 30136. PH: 770-495-7671 or 800-251-5150.

Dec 1 GA, Augusta. Comic Book Show & Exposition, Holiday Inn. I-20 Exit 65 at Washington Rd., SH: 10am-5pm, T: 48-6', F: $40., A: $2.50. KEBco Inc., PH: 770-471-6970.

ILLINOIS

Nov 10 IL, Orland Park. Comic Book & Sports Card Show, Civic Center. 147th St. (1 blk. W. of La Grange Rd.), SH: 9am-3pm, T: 80-6', F: $28., A: $1. John Leary, 9522 West Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 10 IL, Springfield. Comic Book & Sports Card Show, Ramada Inn South Plaza. 625 E. St. Joseph, SH: 9am-4pm, T: 50-6', F: $27., A: free. Ron Hull, 2457 Griffiths, Springfield, IL 62702. PH: 217-523-3598.

Nov 17 IL, Danville. Comicon, Ramada Inn. Lynch Rd. at I-74 (Exit 220), T: 14, F: $25. for 1, $45. for 2. Alan Morton, PH: 847-502-3857 or 309-657-1599.

Nov 21 IL, Schiller Park-Chicago. Thurs. Night Comic Book & Card Show, Howard Johnson Hotel O'Hare. Irving Park Rd. & Mannheim Rd., SH: 5:30pm-9:30pm, T: 35, F: $20., A: $1., under 6 free. Triple Play Prods., 7325 W. Irving Park Rd., Ste. 200, Chicago, IL 60634. PH: 312-625-5252 or FAX: 312-625-6849

Nov 23 IL, Orland Park. Comic Book & Sports Card Show, Civic Center. One blk. W. of La Grange Rd. at 147th St., SH: 9am-3pm, T: 65-6', F: $30., A: $1. John Leary, 9522 West Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 23 IL, Chicago. Comic Book, Sports Card & Toy Show, St. Luke Church. 1500 W. Belmont, SH: 9:30am-3:30pm, T: 8', F: $15. for 1, $25. for 2, A: 50 cents. Ron, PH: 773-348-7373 or Steve, PH: 773-262-7864.

Nov 24 IL, Mt. Vernon. Ultimate Comic Book, Sports & Non-Sports Card & Racing Show, Jent Factory Outlet Mall. I-57, I-64 & Rt. 15, SH: 10am-5pm, T: 30-8', F: $15. for 1, $25. for 2, A: free. Jim Hall, 1100 Park Ave., Mt. Vernon, IL 62864. PH: 618-244-0548.

Nov 24 IL, Mt. Vernon. Comic Book, Sports Card & Racing Show, Ramada Hotel. I-57 & Rt. 15, SH: 9am-5pm, T: 25-8', F: $20., A: free. Mike Bleeks, RR 2, Enfield, IL 62835. PH: 618-963-2002.

INDIANA

Nov 9 IN, Marion. Comic Book & BB Card Show, Grant Cty. 4-H Fairgrounds. 4 miles W. of I-69 (Exit 64) on SR #18, SH: 10am-5pm, T: 30-10', F: $30., A: free. Casey Caimens, 1341 Gillispie St., Marion, IN 46952. PH: 317-668-1159 (shop) or 662-8268.

Nov 9-10 IN, South Bend. Comic Book, Sports Card, Coin, Racing & Collectibles Show, North Village Mall. US 31-33 North, SH: Sat. 9am-9pm, Sun. 11am-5pm. PH: 219-277-3020.

Nov 9 IN, Hammond. Comic Book & Sports Card Show, American Inn. 4000 Calumet Ave. (I-90 Exit 5) I-80/94 Exit 1, go N. 6 miles. SH: 9:30am-2:30pm, T: 50-6', F: $20. for 1, $35. for 2, A: $1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Nov 9 IN, Highland. "Super Comic Book & Sports Card Show", Lincoln Ctr. 2450 Lincoln, SH: 9:30am-3pm, 30 vendors, T: 6', F: $15. for 2, A: free. Elicia Croy, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 (8am-10pm).

Nov 9-10 IN, Ft. Wayne. Comic Book Show, Southtown Mall. US 27-33 South, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40-50, F: $75., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 10 IN, Chesterton. Comic Book & Sports Card Show, Indian Oak Inn Resort. 528 Indian Boundary Rd., I-94, Exit 26, SR 49, SH: 9:30am-2:30pm, T: 40-6', F: $20. for 1, $35. for 2, A: $1. Grand Slam Promos., Joe Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 24 hrs.

Nov 10 IN, Elkhart. Comic-Con, Weston Plaza Convention Ctr. 2725 Cassopolis St., SH: 10am-4pm, A: $3.Jade Promos. PH: 219-624-6622.

Nov 16 IN, Hammond. Comic Book, Sports & Non-Sports Card, Toy, Magic Card & Collectibles Show, F.O.P. #51. 7527 Kennedy Ave. (I-80 & Kennedy N. Exit), SH: 9:30am-2:30pm, T: 28-8', F: $19.50 prepaid, $25. at show, A: $1. adults, 10 & under 50 cents. Atlantis Productions, Tom Grabowski, 2654 Forest Park Dr., Dyer, IN 46311. PH: 219-322-1627 or 662-3900.

Nov 16 IN, Indianapolis. Comic Book & Non-Sports Card Show, Quality Inn. 3525 N. Shadeland Rd., SH: 10am-4pm, F: $45. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 16-17 IN, Ft. Wayne. Comic Book Show, Southtown Mall. US 27-33 South, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40-50, F: $75., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen. IN 46527. PH: 219-533-1887.

Nov 17 IN, Muncie. Cicle City Comic-Con, Ball St. University. SH: 10am-4pm. SG Promos., Shilo Grube, PH: 219-430-1765.

Nov 22 IN, Highland. Comic Book & Sports Card Show, Lincoln Center. 2450 Lincoln, SH: 6pm-9:30pm, 16 vendors, T: 6', F: $15. for 2, A: free. Kitty Watson, 2450 Lincoln St., Highland, IN 46322. PH: 219-838-0114 (8am-10pm).

Nov 23-24 IN, Hammond. "Athletic Scholorship Comic Book & Sports Card Show", Purdue Univ. Calumets Gym. 2300 173rd St. & Indianapolis Blvd., I-80/94 Exit 2, N. 2 blks. SH: 10am-4pm, T: 75-8', F: $50., A: $2., $1. kids. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Nov 23-24 IN, Ft. Wayne. Comic Book Show, Southtown Mall. US 27-33 South, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40-50, F: $75., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 29-Dec 1 IN, Ft. Wayne. Comic Book Show, Southtown Mall. US 27-33 South, SH: Fri. & Sat. 9am-9pm, Sun. 11am-5pm, T: 40-50, F: $100., A: free. G&S "Ex-Change", Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 30 IN, Michigan City. Comic Book & Sports Card Show, Franklin Miller American Legion Post #37. 756 E. US Hwy. 20, I-94, Exit 34B, 1/2 mi. E. of Marquette Mall, SH: 9:30am-2:30pm, T: 50-8', F: $20. for 1, $35. for 2, A: free. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

Dec 1 IN, Indianapolis. Comic Book, Toy, Magic & Animation Show, Holiday Inn-East. 6990 E. 21st St. (Shadeland Ave., Exit off I-70 or I-465)SH: 10:30am-4:30pm, T: 90, F: $70., A: $4., age 9 & under free. Ash Comics & Shows, Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Dec 1 IN, Hammond. Comic Book & Sports Card Show, American Inn. 4000 Calumet Ave. (I-90 Exit 5) I-80/94 Exit 1, go N. 6 miles. SH: 9:30am-2:30pm, T: 50-6', F: $20. for 1, $35. for 2, A: $1. Grand Slam Promos., Joe J. Jurek, PO Box 201, Whiting, IN 46394. PH: 219-659-4947 (24 hrs.).

IOWA

Nov 10 IA, Bettendorf. Rich's Comic Book, Sports Card & Racing Collectible Show, Holiday Inn. Middle Rd. Exit off I-74, SH: 10am-4pm, T: 35-6', F: $20.-$25., A: $1. Rich Furlow, 2326 E. Pleasant St., Davenport, IA 52803. PH: 319-326-1784.

Nov 29-30 IA, Davenport. Quad Cities Comic Book, Non-Sport & Toy Collectors Extravaganza, Mississippi Valley Fairgrounds Expo Ctr. SH: Fri. & Sat. 10am-4pm, T: 100, F: $50. for 1, $35. for add'l. Vince Jones, PO Box 172, Davenport, IA 52805. PH: 319-386-5763.

KANSAS

Nov 8-10 KS, Salina. Mo-Ark Comic Book & Sports Card Show, Mid-State Mall. 2520 S. 9th, T: 35, F: $75. for 1, $140. for 2, A: free. Tim Belk, 103 Patterson, Joplin, MO 64801. PH: 417-781-4422.

Nov 22-24 KS, Wichita. Foxfire '96 Comic Book, Sports Card & Magic Gaming, Cessna Activity Ctr. 2744 S. George Washington Blvd., SH: Fri. 3pm-9pm, Sat. 10am-7pm, Sun. 10am-5pm, T: 40-8', F: $80., A: $1., 12 & under free. Young Fox Prods., Edward Fox, 817 W. 34th St. S., Wichita, KS 67217. PH: 316-522-5331.

KENTUCKY

Nov 9 KY, Lexington. Comic Book & Sports Card Show, Kentucky Inn. 505 Waller Ave., SH: 9am-6pm, T: 30, F: $35., A: free. Shelby Tussey, PH: 606-223-5359.

Nov 9 KY, Louisville. Comic Book & Sports Card Show, Ramada Inn. Brownsboro Rd., I-264, Exit 22, SH: 10am-4pm, T: 35, F: $30. in advance, $35. day of show, A: $1. Ross Promos., 1065 Stone Spring Way, Louisville, KY 40223. PH: 502-253-9259.

Nov 9 KY, Lexington. Comic Book & Non-Sports Card Show, Spring Inn. 2020 Harrodsburg Rd., SH: 10am-4pm, F: $45. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 17 KY, Lexington. Comic Book, Sports Card & Collectables Show, Holiday Inn North. 1950 Newton Pike, Exit 115 off I-65 & I-75, SH: 10am-4pm, T: 40-6', F: $50., A: $2. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 17 KY, Louisville. Great Comic Book Show, Executive Inn. At the Main Gate of the KY St. Fairgrounds, just off Watterston Expwy., SH: 9am-4pm, T: 50-6', F: $50., A: $2., 5 & under free. Michael Bray, 1019 Norcross Dr., Nashville, TN 37217. PH: 615-367-1405.

Nov 23 KY, Louisville. Comic Book, Sports Card & Collectables Show, Holiday Inn South. 3317 Fern Valley Rd., Exit 128 off I-65, SH: 10am-4pm, T: 35-6', F: $50., A: $2. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 30-Dec 1 KY, Madisonville. Comic Book & Sports Card Show, Parkway Plaza Mall. Madison Square Ave., SH: mall hours, T: 30-6', F: $30.-$50., A: free. Fox Hobby, 320 Pulaski St., Lawrenceburg, TN 38464. PH: 615-766-1168.

LOUISIANA

Nov 10 LA, Baton Rouge. Comic Book & Sports Card Show, Radisson Hotel. I-10 at the College Drive Exit, SH: 10am-5pm, T: 35-6', F: $55., A: $1.50. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 23 LA, Shreveport. Comic Book & Sports Card Show, Mall St. Vincent. 1133 St. Vincent Ave., SH: 10am-6pm, T: 15-8', F: $60., A: free. RK Mall Shows, Rick Koury, 4104 Leon Dr., Alexandria, LA 71303. PH: 318-487-8170 or 443-0322.

Nov 24 LA, Lafayette. Comic Book & Sports Card Show, Holiday Inn Holidome. 2032 NE Evangeline Thwy., SH: 10am-5pm, T: 20-6', F: $45., A: $1.50. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Dec 1 LA, Baton Rouge. Comic Book & Sports Card Show, Holiday Inn South. I-12 & Airline Hwy., SH: 10am-5:30pm, T: 40, F: $45.-$55., A: $1.50. Tony Barcellona, 789 S. Vaughn St. #42, Brusly, LA 70719. PH: 504-749-9596.

MARYLAND

Nov 17 MD, Silver Spring. Comic Book & Non-Sports Card Show, Armory Place. 925 Wayne Ave., US 495, Exit 30B, SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 24 MD, Baltimore. Comic Book & Non-Sports Card Show, Days Hotel. I-83, Exit 17, Timonium, SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 30 MD, Towson. Comic Book & BB Card Show, Holiday Inn. Exit 29 off 695 (Cromwell Bridge Rd.), SH: 10am-4pm, T: 30-6', F: $35., A: $1. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

Dec 6-8 MD, Cockeysville. Comic Book & BB Card Show, Hunt Valley Mall. I-83, Exit 20-A, Shawan Rd., SH: mall hrs., T: 55-8', F: $110., A: free. Jay's Promos., Jay Grabowski, 4409 Vale Dr., Baltimore, MD 21236. PH: 410-529-1624.

MASSACHUSETTS

Nov 7-10 MA, Chicopee. Comic Book, Sports Card & Toy Show, Fairfield Mall. 591 Memorial Dr., Exit 5 off Mass Pike, SH: mall hours, A: free. Ray, 413-593-9330.

Nov 9 MA, Fall River. Comic Book & Non-Sports Card Show, Elks Club. 4500 N. Main St., SH: 10am-4pm, T: 25, F: $25., A: $1. Kevin, PH: 508-677-6707.

Nov 22-24 MA, Billerica. Comic Book & Sports Card Show, Mall. Rt. 3 Exit 27, Rt. 3A, 480 Boston Rd., SH: mall hours, A: free. Annie's Book Stop, Bill Gouvalaris, 661 Salem ST., Malden, MA 02148. PH: 617-324-5764.

MICHIGAN

Nov 10 MI, Royal Oak. Encore-Con Comic Book Show, American Legion Hall. 1815 Rochester Rd. (corner of 12 mi. & Rochester Rd.), SH: 10am-4pm, T: 45-8', F: $40. ($35. in adv.), A: $2. Motor City Conventions, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 810-350-2633 or FAX: 810-354-3181.

Nov 10 MI, Kalamazoo. Comic-Con, Holiday Inn East Airport. 3522 Sprinkle Rd., SH: 10am-4pm, T: 25, F: $30. for 1, $50. for 2, A: $2. SG Promos., Shilo Grube, PH: 219-430-1765.

Nov 16 MI, Muskegon. Comic Book & Sports Card Show, Northway Lanes. 1751 Evanston Ave., US 31 to Laketon Ave. Exit, (1 blk. NE), SH: 9:30am-3:30pm, T: 35, F: $22.50. Jim, PH: 616-846-5743 (after 5pm).

Nov 17 MI, East Lansing. Spartan Comic Book & Sports Card Show, MI State University Campus, Kellogg Ctr., Big Ten Room A. Corner of Harrison St. & Grand River Ave., SH: 10am-4pm, T: 40-8', F: $35. in advance, $40. at the show, A: $2. Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 313-350-2633.

Nov 22-24 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 70-8', F: $40., A: free. Rick Behar, 710 W. 11 Mile Rd., Ste. 150, Royal Oak, MI 48067. PH: 810-775-8831.

Nov 23 MI, Muskegon. Comic Book Show, Park Ron Mall. SH: 10am-4pm, T: 8', F: $35. Paul Lange, PH: 616-733-0433.

Nov 23 MI, Monroe. Comic Book, Sports Cards, Toys & Collectibles Show, Jefferson High School. 5707 Williams Rd., SH: 10am-4pm, F: $15., A: 25¢. PH: 313-289-3531.

Nov 24 MI, Livonia. X-Trava Con Comic Book Show, K of C Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 45-8', F: $40. ($35. in adv.), A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd., Ste. 231, Southfield, MI 48076. PH: 810-350-2633.

Nov 24 MI, Roseville. Collector's Toy & Modeler Show, VFW Hall. 25671 Gratiot, 10 1/2 & Gratiot, SH: 9am-3pm, A: $3., under 12 free. Classic Prod., Joseph Pellegrino, PH: 810-792-9461 or 775-3289. John Rogers, PH: 810-939-4205.

Dec 1 MI, Livonia. Collector Mania Show, K of C Hall. 19801 Farmington Rd. (bet. 7 & 8 Mile), SH: 9am-3pm. Classic Prod., Joseph Pellegrino, PH: 810-792-9461 or 775-3289. John Rogers, PH: 810-939-4205.

Dec 1 MI, Sault Ste. Marie. Comic Book & Sports Card Show, Ramada Inn. I-75 Business Spur, SH: 10am-4pm, T: 20-8', F: $25., A: free. Tim McClenny, 3261 Sun Glo Dr., Sault Ste. Marie, MI 49783. PH: 906-632-8773 or Lori, PH: 906-632-8161.

Dec 6-8 MI, Roseville. Comic Book, Sports Card & Collectibles Show, Roseville Towne Ctr. 12 Mile & Gratiot, SH: Fri. 3pm-8pm, Sat. 10am-8pm, Sun. 11am-4pm, T: 70-8', F: $25.-$40., A: free. Rick Behar, 710 W. 11 Mile Rd., Ste. 150, Royal Oak, MI 48067. PH: 810-775-8831 or PH: 810-557-1529.

Dec 6-7 MI, Traverse City. Comic Book & Sports Card Show, Howe Ice Arena. 1125 W. Civic Ctr., SH: Fri. 5pm-10pm, Sat. 10am-5pm, T: 35-8', F: $50., A: free. Dee O'Brein, 426 Alice Ln., Traverse City, MI 49684. PH: 616-943-4918.

MINNESOTA

Nov 24 MN, Bemidji. Comic Book & Sports Card Show, Armory. 1430 23rd St. NW, SH: 9am-5pm, T: 40-8', F: $35. for 1, $65. for 2, $90. for 3, A: $1. Dax Day, 421 Paul Bunyon Dr. NW, Bemidji, MN 56601. PH: 218-759-2016 or 547-1944.

MISSOURI

Nov 10 MO, Fenton. Comic Book, Sports Card, Racing & Collectible Show, Stratford Inn-Gazebo Room. 800 S. Highway Dr. (across from Chrysler Plant), off I-44, E. of Bowles Ave. SH: 9:30am-4pm, T: 55-8', F: $30. for 1, $55. for 2, A: $1., under 7 free. Meramec Show Productions, Jason Gross, 1317 Summerpoint Ln., Fenton, MO 63026. PH: 314-225-7776.

Nov 15-17 MO, St. Louis. Comic Convention, Rennaissance Hotel. I-70 at Natural Bridge, near Lambert International, SH: Fri. 6pm-9pm, Sat. 10am-5pm, Sun. 11am-4pm, T: 6', F: $100., $80. ea. add'l., A: $6., $3. children, under 8 free, $9. weekend pass, $5. weekend pass children. Don Wallace, PH: 314-947-8646.

Nov 24 MO, St. Louis. Spector Comic Book Show, Kolping House. 4035 Keokuk, SH: 11am-3:30pm, T: 70, F: $25., A: $1.50. Tony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

NEW JERSEY

Nov 9-10 NJ, Bordentown. Comic Book Marketplace, Days Inn Hotel. On Rt. 206 N. at Exit 7 on the NJ Tpke., SH: 10am-4pm, T: 35-6', F: $125., A: $3. Ron Jordan, PO Box 11234, New Brunswick, NJ 08906. PH: 908-828-5955.

Nov 10 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 10am-4pm; T: 60, F: $30. for 1, $55. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218.

Nov 10 NJ, Flemington. Comic Book, Sports Card & Action Figure Show, Elks Lodge #1928. Rt. 31 (across from Raceway), SH: 10am-3:30pm, T: 40-8', F: $25. for 1, $15. ea. add'l, A: free. Ken Wisnefski, 1 Turkey Run, Asbury, NJ 08802. PH: 908-479-6603.

Nov 16-17 NJ, South Plainfield. Comic Book & Sports Card Show, Middlesex Mall. Hadley & Stelton Rd., SH: Sat. 10am-9:30pm, Sun. 11am-5pm, T: 85, F: Sat. $100., Sun. $65. or $150. both days, A: free. TJ's World of Stuff, Tony Grimando, PO Box 23, Dunellen, NJ 08812. PH: & FAX: 908-968-3886.

Nov 16-17 NJ, Wayne. Comic Book, Sports Cards & Coll. Expo, Flea Market. 1244 Route 23 N., SH: 9am-5pm, T: 76-8', F: $35.-$75., A: free. Alex Antropow, 1244 Route 23 N., Wayne, NJ 07470. PH: 201-694-1024.

Nov 16 NJ, Whitehouse. Monthly Collectibles Show, American Legion Post 284. Ridge Rd. & Rt. 22E., SH: 11am-5pm, T: 8', F: $25., A: $1., 12 & under free. Premier Cards & Comics, Tina or Cheryl, PH: 908-806-3955.

Nov 17 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 10am-4pm, T: 60, F: $30. for 1, $55. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218.

Nov 17 NJ, Howell. Comic Book, BB Card, Toy Show & Starting Lineup, Flea Market. Rt. 9 N., SH: 10am-5pm, T: 115-8', F: $30., A: $2. Bob, PH: 908-308-9547 or Bill, PH: 908-905-8518.

Nov 23-24 NJ, Somerset. Comic Book, Sports Card, Toys & Collectibles Show, Ramada Inn. Weston Canal Rd. at I-287, Exit 7, SH: 10am-4pm, T: 25-30 6' & 8', F: $45.-$55. for 1 day, $80.-$90. for 2 days, A: $1.50. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Nov 23 NJ, East Brunswick. Mr. D's Comic Book & Sports Card Show, Rt. 18 Market. 290 Highway 18 N., SH: 10am-6pm, T: 30-8', F: $50., A: free. Dan Daniele, 54-L Reading Rd., Edison, NJ 08817. PH: 908-494-4621 or Fred, PH: 908-257-5447.

Nov 24 NJ, Clifton. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 802 Clifton Ave., SH: 10am-4pm, T: 50, F: $30. for 1, $55. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218.

Nov 27 NJ, Rochelle Park. Comic Book, Sports Card, Memorabilia & Collectibles AUCTION, Ramada Hotel. 375 W. Passaic St., off Exit 160 GSP, SH: 7pm-10pm, 400 lots, A: free. Vic, PO Box 323, Rochelle Park, NJ 07662. PH: 201-845-0259.

Nov 29 NJ, Eatontown. Thanksgiving Comic Book, Sports Cards & Coll. Show, Sheraton. Rt. 35 N. at Industrial Way (just S. of Monmouth Mall), SH: 10am-4pm, T: 6' & 8', F: $40.-$50. for 1, $70.-$90. for 2, A: $1.50, under 6 free. Sallie Natowitz, PO Box 796, Matawan, NJ 07747. PH: 908-583-7915.

Nov 30 NJ, Raritan. Comic Book & Sports Card #5 Show, St. Ann's School Cafeteria. 45 Anderson St., SH: 10am-4pm, T: 50-8', F: $25., A: $1. Fred Torlish, 27 W. Somerset St., Raritan, NJ 08869. PH: 908-253-9616 or 725-7787 school.

Dec 1 NJ, Garfield. Comic Book, Sports Card & Collectibles Show, Boys & Girls Club. 490 Midland Ave., SH: 10am-4pm, T: 60, F: $30. for 1, $55. for 2, A: $1. Gary Sipos, 41 Cedar St., Garfield, NJ 07026. PH: 201-340-2218.

Dec 1 NJ, Wayne. Comic Book & Collectible Show, Co. #1 Firemens Convention Center. Parish Dr. & Rt. 202 off 23N, SH: 9am-4pm, T: 110-6', F: $40. for 2, A: free. Phil De Mario, 721 Ratzer Rd., Wayne, NJ 07470. PH: 201-696-6217 or 694-9773 (day of show).

(EVENTS Continues on Page 94)

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Scheduled Comic Guests (list subject to change)

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- Jim Spivey
- Mike Leib
- Ken Branch
- Tom McCraw
- Mark McKenna
- Steve Montano
- Tom Smith
- Ron Marz
- Ron Garney
- June Brigman
- Luke McDonnell
- Denny O'Neil
- Joe Rubinstein
- Buzz Setzer
- Paul Delleteir
- Jose Marzan Jr.
- Dick Ayers
- Phil Jiminez
- Robert Campanella
- Howard Porter
- Rich Faber
- Chris Batista
- Keith Williams
- Bob Almond
- Jim Calafiore
- Joe Sinnott
- Mike DeCarlo
- Tom Morgan
- Frank McLaughlin
- Chris Wozniak
- Ceasar
- Miran Kim
- Bob Wiacek
- Nasher Subashi

and many more...

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Calendar Notes

• **Shows** listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **Power Con V**, Nov. 9 and 10 at the Westchester County Center in White Plains, N.Y. Guests include Mirian Kim, Jose Marzan Jr., Denny O'Neil, and Keith Williams. Hours: 11 a.m. to 5 p.m. both days. Info: Only the Best Shows (716) 893-5301.

• **River City Comics Convention**, Nov. 15-17 at the Renaissance Hotel, I-70 at Natural Bridge, near Lambert International Airport in St. Louis. Guests include Sergio Aragonés, Brandon Choi, and Dan Jurgens. Programming includes an auction to benefit St. Louis Effort for AIDS. Hours: Friday 6 p.m. to 9 p.m.; Saturday 10 a.m. to 5 p.m. (plus late programming); Sunday 11 a.m. to 4 p.m. Admission: Adults $6/day or $9/weekend pass; children $3/day or $5/weekend; children under 8 admitted free. Info: (314) 947-8646.

• **Super-Con** comic book and fantasy convention, Nov. 9 and 10 at the Oakland Convention Center, 10th and Broadway, Oakland, Calif. Guests include Kelley Jones, Joe Kubert, Erik Larsen, and Mike Mignola. Hours: Saturday 10 a.m. to 7 p.m.; Sunday 11 a.m. to 5 p.m. Admission: 1 day $9; both days $14. Info: (916) 648-0572.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, Calif. Hours: Wednesday through Friday 11 a.m. to 5 p.m.; Saturday 10 a.m. to 5 p.m.; Sunday 1 p.m. to 5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6 to 12. Info: (415) CAR-TOON. Current exhibits:

The Art of *New Yorker* Cartoonist Mike Twohy contains more than 30 original drawings from the '70s to the '90s, on display through Jan. 12.

Gorey World, an exhibit of paintings, drawings, and prints by Edward Gorey, continues through Jan. 12.

The Life and Times of Uncle Scrooge, an exhibit of 50 original pen/brush pages from Don Rosa's biography of Scrooge McDuck, continues through Jan. 12.

• **Cartoon '96**, an exhibit of more than 100 pieces of original political cartoon art by 45 cartoonists, targeting our current presidential race, continues through Jan. 30 at the Museum of American Political Life, Harry Jack Gray Center, University of Hartford, 200 Bloomfield Ave., West Hartford, Conn. (860) 768-4090. Museum Hours: Tuesday through Friday 11 a.m. to 4 p.m.; Saturday and Sunday noon to 4 p.m.

• **Four Color Images**, 32 Watts St., New York, N.Y. Hours: Monday through Friday 11 a.m. to 7 p.m.; Saturday noon to 5:30 p.m. Info: (212) 431-4234. Current exhibits:

Kent Williams: Works, an exhibition of original art by Williams continues through Dec. 7.

• **Krystine Kryttre** art is on display through Nov. 30 at La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Angeles, Calif. Info: (310) 836-0758.

• **Words & Pictures Museum**, 140 Main St., Northampton, Mass. Info: (413) 586-8545. Hours: Closed Monday; Tuesday through Thursday and Sunday noon to 5 p.m.; Friday noon to 8 p.m.; Saturday 10 a.m. to 8 p.m. Current exhibits:

Madman, featuring Michael Allred's tongue-in-cheek super-hero, continues through Christmas.

New World Order, an exhibit of 80 cartoons and sculptures by award-winning political satirist Pat Oliphant, continues through Nov. 24.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (407) 391-2200. Current exhibits:

Cartoons and Social Change, an exhibit outlining the impact of cartooning as cutting-edge political commentary through advertising, editorial, and comic-strip art, continues through Jan. 26.

SUN NOV 10 CBG

Power Con V in New York. Final day. See Calendar Notes.

Super-Con in California. Final day. See Calendar Notes.

Born on this date:
Bruce Chrislip (1954)
Neil Gaiman (1960)

MON NOV 11 CBG

Born on this date:
Roger Slifer
Dave Cockrum (1943)
Jim Stenstrum (1950)
Susan F. Daigle-Leach (1960)
James A. Owen (1969)

TUES NOV 12 CBG

***CBG* #1202** ships — featuring Topps' plans for *Mars Attacks!* comics, cards, and the movie.

Born on this date:
Carl Potts (1952)
Kelley Jarvis (1966) **30** years ago

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Antarctic Press
✪ *Cell* #2 (of 3), $2.95 (Nov. 3-9)
Change Commander Goku II #2 (of 4), $2.95
Zombie Boy #1 (of 3), $2.95

Archie Comics
Archie and Friends #21, $1.50
Betty and Veronica #108, $1.50
Cartoon Network Holiday Special #1, $2.00
Holiday Fun Digest #1, $1.79
Jughead #89, $1.50
Jughead with Archie Digest #131, $1.79

Crusade Comics
✪ *Demon Gun* #3, $2.95 (Oct)

Dark Horse
Dark Horse Presents #115, $2.95
Ghost #19, $2.50
Gunsmith Cats: The Return of Gray #4 (of 7), $2.95
Real Adventures of Jonny Quest #3, $2.95
Star Wars: Tales of the Jedi: The Golden Age of Sith #2 (of 5), $2.95

DC Comics
Adventures of Superman #542, $1.95
Animaniacs #21, $1.75
Azrael #25, $1.95
Batman #538, $1.95
Batman: Blackgate #1, $3.95
Black Lamb #3 (of 6), $2.50
Bloody Mary #4 (of 4), $2.25
Books of Magic #32, $2.50
Green Arrow #116, $2.25
House of Secrets #4, $2.50
Impulse #21, $1.75
Legionnaires #44, $2.25
New Gods #14, $1.95
Night Force #2, $2.25
Sovereign Seven #18, $1.95
Static #43, $2.50
Superboy Plus #1, $2.95
Supergirl #5, $1.95
Superman/Wonder Woman: Whom Gods Destroy #2 (of 4), $4.95
Superman's Metropolis, $5.95
Tempest #3 (of 4), $1.75

Fantagraphics
✪ *Hate* #25, $2.95 (Oct)

Gladstone
Donald Duck Adventures #42, $1.50
Uncle Scrooge #302, $1.50
Uncle Scrooge Adventures #43, $1.50

Harris Comics
Vampirella of Drakulon #0, $2.95

Image Comics
Big Bang Comics #6, $2.50
Curse of the Spawn #3, $1.95
Grifter #5, $2.50
Maxx #28, $1.95

Lightning Comics
Four Kunoichi: Blood Lust #1, $2.75 (nude ed., $9.95)

Marvel
Adventures of the X-Men #10, 99¢
Amazing Spider-Man #419, $1.50
Captain America #3, $1.95
Generation X #23, $1.95
Ghost Rider #81, $1.50
Journey into Mystery #505, $1.50
Professor X & The X-Men #15, 99¢
Rune: Hearts of Darkness #3, $1.50
Star Trek: Deep Space 9 #3, $1.95
Starlord #2, $2.50
Team X/Team 7, $4.95
Untold Tales of Spider-Man #17, 99¢
X-Factor #130, $1.95

NBM
Lost in the Alps, $13.95

Old Town Publishing
✪ *Dr. Wonder* #4, $2.95 (Aug)

Warp Graphics
✪ *Elfquest* #6, $4.95 (Oct)

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *Blonde: 12 Pearls* #1 from Fantagraphics.

The following comics were scheduled to ship approximately 30 to 60 days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled.

If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

Abiogenesis Press
Strangehaven #5, $2.95 (Aug)

Able Was I
Volkswagon & Huge Friggin Insects #1, $3 (Aug)

ACD
Forbidden Worlds #1, $2.50 (Aug)
Herbie Rides Again #1, $2.50 (Aug)
Moby Dick, $5.95 (Aug)
Sword of the Samurai #3, $2.50 (Aug)

Alternating Crimes
Alternating Crimes #1, $2.95 (Aug)

A.M. Works
Athena #6, $2.95 (Aug)
Pervert Club #6, $2.95 (Aug)

Antarctic Press
Hurricane Girls #7, $2.95 (Aug. 18-24)
Lillith: Demon Princess #1 (of 3), $2.95 (Aug. 18-24)
Taboux Book 2: Just Desserts, $3.95 (Aug. 4-10)

Argo Press
Star Blazers #7, $2.95 (Aug)

Artist and Illustrator
Legion #4, $2.95 (Sep. 1-7)

Black Out Comics
Hong Kong #0, $2.95 (Sep. 1-7)

CFD Productions
Babylon Crush #7, $3.95 (Aug)
Bound in Darkness Infinity Issue, $2.50 (Aug)

Coconut Comics
Warcat #1, $2.50; #2, $1.95 (Aug)

Comico
Elementals. Babes Photo Multimedia Bikini Special #3, $3.95 (Sep. 1-7)
Elementals: How/War Was One #3, #4, $2.95 (Aug, Sep)
Elementals: Vampire's Revenge #3, #4, $2.95 (Aug, Sep)
Escape <esc.> #3, $2.95
Lady Bathory: Baby Universal #1, #2, $2.95 (Aug, Sep)
Oblivion II: A Rumble in Heaven #1, $2.95 (Sep. 1-7)
Primer Bathory #2, $2.95 (Aug)
Red Dragon #2, $2.95 (Sep. 1-7)

CPM Comics
Armored Trooper Votoms #2, $2.95 (Aug)

Crusade Comics
Shi vs. Tomoe #1, $3.95 (Apr. 28-May 4)
Dogs of War #3, $2.95 (Aug)

Dark Fantasy
Destiny Angel #1 (foil cover, $4.50), $3.95 (Aug)

Dark Horse
Grendel: Devil's Legacy #1, #2, $2.75 (Aug, Sep)

Dimm Comics
Project Dark Matter #3, $2.50 (Aug)

Dodecaphonic Books
Humor Can Be Funny, $9.95 (Aug)

Drawn & Quarterly
Drawn & Quarterly Vol. 2 #6, $6.95 (Sep. 1-7)

Dream Catcher Press
Payne #2, $3.50 (Aug)

Eddie Campbell Comics
Eddie Campbell's Bacchus #16, $2.95 (Aug)

Event Comics
Ash: Fire Within #2, $2.95 (Sep. 1-7)

Eyefull Press
Blood & Clay #1, $2.25 (Aug)

Fantagraphics Books
Crap #8, $2.95 (Aug)
Naughty Bits #20, $2.95 (Aug)
Nine Lives to Live: A Felix Celebration, $39.95 (Aug)
Pie #1, $2.95 (Aug)
Prince Valiant Vol 27: Eternal Quest, $16.95 (Aug)
Real Girl #9, $3.50 (Aug)
Zero Zero #12, $3.95 (Sep)

Fantasy Flight Publishing
Valerian #3, $2.95 (Sep. 1-7)

Full Impact
New Order: Rage against the Machine #2, $2.95 (Aug)

Gothic
Stitch #2, $3 (Aug)

Hall of Heroes
Bog #1, $2.50 (Aug)

Homage Studios
Strangers in Paradise Vol. 3 #1, $2.75 (Sep. 1-7)

Horse Press
THB #7, $2.95 (Sep. 1-7)
THB: Pig Dog Parade #1, $4.95 (Jul. 29-Aug. 3)

Image
Cyberpunx #3, $2.50 (Aug)
Gen[13] #13C, $1.30 (Aug)
Shattered Image #3, #4, $2.50 (Aug, Sep)

Immortal Nights
Dreamcrashers #1, $2.25 (Aug)

Itchy Eyeball Comix
Shmog #2, $2.25 (Aug)

JGM Comics
Shadowflame #4, $2.25 (Aug)

Keviar Studios
Horseman #1, $2.95 (Jul. 28-Aug. 3)

Kitchen Sink Press
Death Rattle #6, $2.95 (Sep)
Snarf #16, $2.95 (Aug)

Knight Press
Knight's Round Table #1, $2.95 (Sep. 1-7)

La Comedie Illustree
Vauxhall #1, $3.95 (Aug)

London Night Studios
Razor/Morbid Angel: Soul Search #1, $3 (Aug)

Mad Monkey Press
Kamakazi #1, $3.95 (Aug)
Landryn's Box #1, $6.95 (Aug)
Warlock 5 #1, $3.95 (Aug)

Mansion Comics
Golden-Age Union of Justice #1, $2.50 (Aug)

Marvel
Avengers: The Legend, $3.95 (Aug. 25-31)
Prime #12, $1.50 (Sep. 1-7)
X-Force/Youngblood: $4.95 (Aug. 25-31)
X-Men Megazine, $3.95 (Sep. 15-21)

Millennium Publications
Chassis #2, $2.95 (Aug)

Miracle Studios
Twilight Avenger Summer Special #1, $2.75 (Aug)

Mushroom Comics
Araknis #3, $2.50 (Jul)

Mystic Comics
Araknis #4, $2.50 (Sep. 1-7)

Mythic Comics
Fangs/Cobra #2, $2.95 (Aug)

New Idea Comics
Kyron: The Equalizer #7, $2.95 (Aug)

Nine Panel Grid
Nine Panel Grid #6, $2.75 (Aug)

Noir Press
Section 8 #6, $2.50 (Aug)

Nouvelle
Mechanimals #2, $2.50 (Aug)

Pariah Press
Ravenwind #2, $2.50 (Aug)
Thorn #2, $2.50 (Aug)

Petra Comics
Action Force 7 #2, $1.95 (Aug)
Swoop #3, $1.95 (Aug)
Team Orion #2, $1.95 (Aug)

Rage Comics
Bloodtide #3, $2.50 (Jun)

Rock Snot Comics
Screamin' Bunny Butts #3, $5 (Aug)

Samson Comics
Vixen 9 #1, $2.50 (Aug)

Spiderbaby
Tyrant #5 (Dec)

Studio Arles
Dreamcatcher #1, $2.95 (Aug)

Top Hat Comics
Terrific Trio #2, $2.75 (Aug)

Topps
X-Files Annual #2, $3.95 (Aug. 18-24)
X-Files Comics Digest #3, $3.95 (Jun 9-15)
X-Files: Season One #1, #2, $3.95 (Jul, Aug)

Ultimate Creations
Warrior #3, #4, $2.50 (Jul, Sep)

Undiscovered Press
Rob Sacchetto's Cape Fear #2, $2.85 (Aug)

Vagabond Press
C.P. Time: The N Word, $3.50 (Aug)
Harsh Interlude, $3.95 (Aug)
Manya: 3 1/2 Hours & 5 Cups of Coffee, $3 (Aug)
Manya: Falling, $3.50 (Aug)
Manya: Poetry Prose & Mosquitoes, $3 (Aug)

Vendetta Comix
Junkie Mechanic #1, $3.95 (Aug)

Viz Communications
Battle Angel Alita: Part 6 #7, $2.95 (Sep. 1-7)
Return of Lum: Part 3 #4, $2.95 (Sep. 1-7)

Wild Pig Press
Spirit of the Highwayman #1, $4.95 (Aug)

ADULT COMICS

Aeon
Buddha/Road #1, $2.95 (Aug)

Antarctic Press
No No UFO #1, $2.95 (Aug)

Comico
Elementals Sex Special #2 (deluxe ed., $10), $2.95 (Aug)

Fantagraphics Books
Submissive Suzanne #5, $2.95 (Aug)

Fetish Factory
Torrid Tales #1, $19 (Aug)

Hardcore Studios
Sever: Devil's Advocate #3, $2.95 (Aug)

Kitchen Sink Press
Cherry #19, $2.95 (Aug)
Lost Girls #3, $5.95 (Aug)

Penthouse
Penthouse Comix #16, $4.95 (Aug)

Vendetta Comix
Gabriel #2, $3.95 (Aug)
Not of Our Blood #2, $3.95 (Aug)
Revelations #2, $3.95 (Aug)

WED NOV 13 CBG

Born on this date:
Doug Murray (1947)
Larry Doyle (1958)
Randy Clark (1963)

THURS NOV 14 CBG

Born on this date:
Alberto Giolitti (1923)
Edd Vick (1958)

FRI NOV 15 CBG

River City Comics Convention begins in St. Louis. See Calendar Notes.

Born on this date:
Heidi D. MacDonald
Stu Schwartzberg
Martin Nodell (1915)
Michael Gallagher (1951) **45** years ago
Mike Gustovich (1953)
George Broderick Jr. (1957)

SAT NOV 16 CBG

Born on this date:
Richard Howell
Joe Judt

New comics scheduled to ship in November

These are comics scheduled to ship during the month of November that, to the best of our knowledge, have not yet shipped and have not, as yet, had specific release dates announced. Crossosed-out titles have been reported as shipped.

Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month

Aardvark-Vanaheim
Cerebus #212, $2.25

Aardwolf
Edge of Chaos #1, $2.95
Forever Warriors #3 (of 3), $2.95

AC Comics
Femforce #99, $2.95 (deluxe ed., $5.90)
Golden Age Men of Mystery #3, $6.95

Accordion Press
King of Persia, $4.95

Aeon
Buddha on the Road #2, $2.95
Filthy Habits #2, $2.95

Ahh Muskie Press
Magus Rex #3, $2.50

Alaffinity Publications
Greymatter #12, $2.95

Amaze ink/Slave Labor
Breakneck Blvd. #6, $2.95
Johnny the Homicidal Maniac #6, $2.95
Murder Can Be Fun #4, $2.95
Rogue Satellite Comics #2, $2.95
Skeleton Key #17, $1.75
Slacker Comics #11, $2.95

Amazing Montage Press
Trespassers #3, $2.50

Angel Entertainment
Dreamgirl #1 (manga and nude covers), $5.00
Secret Files #2, $2.95 (foil ed., $5.95; nude eds. A and B, $10)
Vampire Girls California 1969 #2, $2.95 (foil ed., $5.95; nude eds. A and B, $10)

Angus Publishing
Mercedes #12, $2.95

Animagic Entertainment Group
High Flying Adventures of the Balloonatiks #2, $1.95

Animus
Wu Wei #5, $2.50

Atlantis Comics
White Orchid #3 (of 6), $2.95

Attention Publishing
Doctor Cyborg #1, $2.95

Big Entertainment
I-Bots #8, $2.25
Leonard Nimoy's Primortals #7, $2 25
Mickey Spillane's Mike Danger #8, $2.25
Neil Gaiman's Lady Justice #8, $2.25

Black Eye Productions
Girlhero #6, $2.95
Pickle #10, $2.50

Black Peke Comics
Vortech the Wonder Mule #4, $2 95

Blackout Comics
Hari Kari: Live & Untamed #0, $2.95

Blindwolf Comics
Flesh & Blood: Preexisting Conditions #1, $2.95

Blink Comics
Wraith Special #1, $2.50

Blonde Avenger Comics
Blonde Avenger Monthly #6, $3.95

BLT Studios
Capital Capers Presents: Fanatic Four #2, $2.95
Capital Capers Presents: Socialism Trek: Search for Health Care #1, $2.95

Bongo Comics
Simpsons #26, $2.25

Brainstorm
Luxura & Widow: Bloodlust Omega Part II (nude cover), $2.95 (fusion cover, $5)
Luxura/Baby Angel X Special, $2.95 (deluxe ed., $5)
Silent Rapture #1, $3 (variant cover, $5)
Vamperotica #21, $2.95 (nude ed., $5)
Vampfire #2, $2.95 (nude ed., $5)

Broadway Comics
Fatale #7, $2.95

Knights on Broadway #5, $2.95
Star Seed #10, $2.95

Bushido Publishing
Gin-Ryu #6, $2.95

Byron Preiss/Virtual
6 Lethal Origins #2 (of 3), $2.50
Suit #2 (of 3), $2 50
They Call Me The Skul #2 (of 3), $2.50

Caliber Comics
Apparition #5, $2.95
Bandy Man #2, $2.95
Boondoggle Special #1, $2.95
Cavewoman #5, $2.95
Construct #5 (of 6), $2.95
Golgothika #1, $2.95
Hoon #1, $2.95
Jinx #5, $2.95
Kaos Moon #2, $2.95
Legendlore #7, $2.95
Moebius Comics #4, $2.95
Negative Burn #41, $3.95
Oz #18, $2.95
Shades of Gray #1, $2.95
Ship of Fools #3, $2.95
Six Steel Hearts #1, $2.95
Strange Embrace, $18.95
War of the Worlds #2, $2.95

Carbon Based Comics
Furies #4, $2.75

Casterman
A Suivre #223, $9.95

Chaosi Comics
Evil Ernie #2 (of 5), $1.95
Purgatori: The Vampire's Myth #3 (of 3), $2 95
Rack & Pain: Killers #4 (of 4), $2.95

Cheese Comics
Poe #3, $2 00

Chico Comics
Chosen #2, $2.50

Chrysalis Studios
Rare Breed #3, $2.50

Claypool Comics
Deadbeats #21, $2.50
Elvira #43, $2.50

Comicolor
Silver #2, $2.00
Vampire Bayne #2, $2.00

CPM Comics
Iczer III #3 (of 6), $2.95

Cremo Studios
Lex Eicon and the Numerologist, $3.00

Crisis Point
Spacegal #2, $2.95

Crusade Comics
Shi #12, $2.95

Custom Comics/America
Rooter: Nasty Beaver #2, $2.95

Dark Angel Productions
Blackjack #3 (of 3), $2.95

Dark Fantasy
Destiny Angel #2 (of 3), $3.50 (foil and photo covers, $3.95)

Dark Star Studios
Urban Primates #1, $2.50

Didactic Chocolate Press
Anubis #4, $2.75
It's a Wonderful Soda #1, $2.50

Drawn and Quarterly
Dirty Plotte #10, $3.50

Eddie Campbell Comics
Eddie Campbell's Bacchus #19, $2.95

Emgee
Monsters Extreme #1, $2.50

Entity Comics
Foodang vs. Undead Clown Man #1, $2.75
Nira X: Soul Skurge #2 (of 3), $2.75
Stargate: Doomsday World #1, $2.95 (foil ed., $3.50)

Event Comics
Ash/22 Brides #1, $2.95
Thrax #1, $2.95

Eyeful Press
Dark Envelope #1, $2.95

Fantaco
Amazon Woman Christmas Special, $4.95
Bleu Christmas Special, $3.95

Fantagraphics
Big Mouth #6, $2.95
Minimum Wage Vol. 2 #5, $2 95
Naughty Bits #21, $2.95
Trailer Trash #8, $2.95
Underworld 2: Bare Bulbs, $9.95
Your Flesh #34, $4.95

Fantasy Flight Publishing
Valerian #5, #6, $2.95

Fireman Press
Scud the Disposable Assassin #14, $2.95

Fleetway UK
2000 A.D. #1017-1020, $2.25
Classic 2000 A.D. #14, $3.95
Classic Judge Dredd #17, $3.95
Judge Dredd Megazine #24, $3.95

Foundation Comics
Second Rate Heroes #1, $2.50

Gemstone Publishing
Two-Fisted Tales #18, $2.50
Vault of Horror #18, $2.50
Weird Fantasy #18, $2.50

Good Comics
Tribe #1, $2.95

Grey Productions
Runesword #1, $2.75

Ground Zero Comics
Widow/Luxura: Blood Lust, $3.50
Widow: Bound by Blood #3 (of 5), $3.50
Gryphon Rampant
Syrenniel #4, $2.95

Hall of Heroes
Hall of Heroes Presents #3 (two eds.), $2.50

Halloween Comics
Age of Heroes #2, $2.95

Head Press
Template #6, $2.50

Heretic Press
Six Degrees #6, $2.95

High Impact
China & Jazz: Code Name Double Impact #2, $2.95, (nude ed., $9.95)
Double Impact #3 (cover A-C), $3.00
Double Impact/Lethal Strike, $3 (nude ed., $9.95)
Dwellers of Taboo #1, $2.95

Horse Press
P-City Parade #1, $4.95
Pulp Hope 96-7 Jewelbook #1, $2.50
THB: The Cutie Pie Style #1, $2.95

Hot Mexican Love
Hot Mexican Love Comics #1, $3.95

Hubris Press
Civilized #2, $2.75

I Box
Thieves & Kings #14, $2.35

Image Comics
Bone #27, $2.95
Kurt Busiek's Astro City Vol. 2 #4, $2.50
Leave It to Chance #3, $2.50
Spawn #56, $1.95
Strangers in Paradise Vol. 3 #3, $2.75
Vanguard Strange Visitors #2 (of 4), $2.95
Wizard's Tale, $19.95

Immortelle Studios
Cynder/Hellina Special #1, $2.95

Inferno Studios
Zomboy #1, #2, $2.95

Ism Studios
Great Big Beef #97, $1.97

Jitterbug Press
Coven of Angels Magazine Vol. II, $2.95

Kitchen Sink Press
Crow: Wild Justice #2 (of 3), $2.95
Joyride, $11.95
Registry of Death, $15.95
Silent City, $24.95
Steven #8, $3.50
Zot Book One, $24.95

Kiwi Studios
Smith Brown Jones #3, $2.95

Knight Press
Knight's Round Table #2, $2.95
Parts Unknown Super Annual #1, $3.95
Ronna Special #1, $2.95

Labor of Love Productions
Glyph #2, $4.95

Lightning Comics
Creed: Cranial Disorder #2, #2B (of 3), $3.00
Hellina: Hell's Angel #2 (of 2), $2.75 (nude ed., $9.95)
Weezul: Upside Down #1, #1B (of 2), $2.75

Lightspeed Press
Finder #1, $2.95

London Night Studios
Embrace: Kill Me Softly #1, $3.00
Morbid Angel: To Hell and Back #2 (of 3), $3.00
~~*Nightvision* #1, $3.00~~
Razor Uncut #29, $3.00
Razor Vol. 2 #2, $3.00
Sade/Rose and Gunn #1, $3.00

Maximum Press
~~*Asylum* #0, $2.99~~
Avengelyne #7, $2.99
Avengelyne/Warrior Nun Areala, $2.99
Bionix #2 (of 3), $2.99
Dark Chylde #5, $2.99
Dark Side #1, $2.99
Footsoldiers #1, $2.75
Glory #17, $2.50
Newmen #24, $2.50
Prophet #10, $2.50
Traveller #1 (of 3), $2.99
Youngblood #14, $2.50

Metal Mammoth
Heavy Metal Jan. 1997, $4.50

Millennium
Song of the Sirens: Wind, $2.95

Moonstone
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Shipping notes and updates

• *Star Trek/X-Men* #1, solicited in Marvel's November catalog, was added to the shipping schedule for the week of Oct. 20-26.

• **Oct. 27-Nov. 2:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

DC: *Mythos: The Final Tour* #1 (of 3), $5.95 (Oct. 20-26)

• **Nov. 3-9:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Dark Horse: *Fax from Sarajevo*, $24.95 (Oct. 27-Nov. 2)

Cancellations

The following items have been announced as canceled or indefinitely postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

APL: *Spandex Not Required* #2 (Aug)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

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B163 Stephen CZERKAS, DINOSAURS A GLOBAL VIEW: 1995 rev. ed, 10x14" hb, fabulous art. M. $75
B353 Marquis VON BAYROS, AMOROUS DRAWINGS: Cythera, '68,1st,no DW,NM (white ink rubbed). $100

B357 RAW Mag #3: 11x14" pb, '81, 1st, VF-NM. $60
B363 Gary PANTER,ROAD KILL: 9x6"oblong pb mini-port '86--"Carnage Press"--ed.lim.to 400cc; NM.$100
B255 R.CRUMB, MELOTOONS #1: fanzine, '72, F. $80
B277 ----, YUM YUM BOOK: 6x8" hb, '75 1st, NM. $80
B277b ----, CHEAP THRILLS(LP): Brit ed,'68, M. $100

B367 Ray BRADBURY, SWITCH ON THE NIGHT: 7x9"hb, '55 1st, scarce children's bk. Tanned FC & BC.$150
B369 Fredric BROWN, CASE OF THE DANCING SANDWICHES: Dell Dime #33, '51 1st, NM. Very scarce. $100
ART Kenneth SMITH, ORIG INK 12x16": DINOSAUR TALES --Bradbury's head hatching from egg. $300

NEW & UNCATALOGUED FANTASY & COMIC ART BOOKS:
Zdenek BURIAN, DAWN OF MAN (Abrams, '78 1st, hb) VF save expertly repaired 1" tear at top FC. $70
Al CAPP, PAINTINGS (NY Cult'l Center, '75 1st, pb), NM: scenes from Dogpatch as pop art--scarce. $30
Edd CARTIER, KNOWN AND UNKNOWN ('77 1st, hb) M. $60
Richard CORBEN, NEVERWHERE (Ariel: 1978 1st, pb) VF save BC corner crease; a very scarce item. $35
Walt DISNEY's CHRISTMAS TREASURY (Abbeville:'78 1st hb), ex-lib but VF. Hardly marked. $40
----, BUILDING A BETTER MOUSE (Libr of Congress:'78 1st, pb), program to exhibition, NM. $30
----, MICKEY MOUSE: FIRST 50 YRS (Museum of Modern Art, '78 1st, pb), NM. With ticket. $25
----, PINOCCHIO: (Heath, '40 1st, in taped DW). $70
----, THREE LITTLE PIGS ('33 1st,hb,taped),poor.$40
----'s TREASURY OF CHILDREN'S CLASSICS (Abrams, '78 1st, hb), NM bk in VF DW. $50
H ELLISON, RUMBLE (Pyrmd,'58 1st,pb) VG rebound $50
H FOSTER, PR VALIANT DAYS K ARTHUR('51 1st,hb)F.$45

Brian FROUD, WORLD OF THE DARK CRYSTAL (Knopf: '82, 1st, pb) VF save light edge wear & punch FC. $60
Jeff JONES, IDYL (Dragon's Dream: 1979, 1st, pb) F save FC bottom tip slightly frayed. $40
----, YESTERDAY'S LILY (DrgDrm,'80 1st, pb) VF.$100
Andrew LOOMIS, CREATIVE ILLUSTRATION (Viking: 1948 2nd, hb), NF--no DW, edges & corners worn, circle stain on FC & small coffee stain on Rt-hand edge, spine sunned & slight pigment stains within. $80
MAD comic # 2, VG-NF. $240
----, # 4, VG-NF. $110
----, # 5, VG-NF. $240

Virgil F PARTCH, NOWHERE NEAR EVEREST (Knopf:'55,hb 1st) DW torn top FC/BC & spine; F, very rare. $30
HOWARD PYLE by HC Pitz (Bramhll:'74 1st,hb);VF. $80
Gilbert SHELTON, WONDER WART-HOG Mag #2, Spring '67 (Millar;1st), NF save FC lower R corner torn. $40
Sidney SMITH, GUMPS (Scribner: '74 1st, hb),NM. $40
Boris VALLEJO, BORIS book 2 (Anaconda: '78 1st,pb), VF save light scuffing to FC & BC. Scarce. $30

ART OF EMPIRE STRIKES BACK (Ballantine: '80 3rd,pb) VF-NM save faint crease at corner FC. $35
FANTASTIC ILLUSTRAT'N & DESIGN IN BRITAIN 1850-1930 (R.I.Schl Design:'79 1st,pb), NF, handsoilng. $50
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A52 F THOMAS & JOHNSON, DISNEY ANIMATION--ILLUSION OF LIFE--'81 4th, hb, NM. Gorgeous repro. $250
A154 ABRAMS/CANEBRAKER, TREASURES OF DISNEY ANIMATN ART: 12x15" oblong hb, '82 1st. M. $160
A22 Chas. SOLOMON, HISTORY OF ANIMATION--ENCHANTED DRAWINGS: Knopf hb, '89 1st, NM. $100
ART OF WHO FRAMED ROGER RABBIT (Sotheby's: 28 June 1989, 1st, pb), NM. $40

Wayne ANDERSON, FLIGHT OF DRAGONS:'79 1st,hb,NM.$30
B54 Harry CLARKE,TALES OF MYSTERY & IMAGINATION by Poe: Tudor '35, no DW or box; rubbed. $130
B226 R.CRUMB CHECKLIST by D Fiene:pb,'81,1st,NM.$20
B240 ----,COMPLETE CRUMB:vols 1,2,3 (1st,pb);M.@$30
B222 ----, APEX TREASURY OF UNDERGROUND COMICS/BEST OF BIJOU FUNNIES: '81 reprint, pb, M. $15
Jack DAVIS, TRUE WEST Aug 1956 (Western Pub:'56 1st --mag), VF/NM--MAD reprint with new JD FC. $30
B290 Mark James ESTREN, HIST OF UNDERGROUND COMICS: (Straight Arrow, '74 1st, pb), VF. $50
F FRAZETTA, FANTASTIC ART vol 1: pb repr,NF-VF. $30
----, BOOK TWO: misc edns 1st-7th, in F-VF. $35
Brian FROUD, GOBLINS:popup bk,7x11",'83 1st,NM. $25
Bros. HILDEBRANDT, URSKURAK: '79 1st pb, NM. $15
Heinrich KLEY, THE DRAWINGS: Borden, 1968 1st, pb w color work & some B&W not in Dover eds. M. $25
Rodney MATTHEWS, LAST SHIP HOME: '89 1st,pb. M. $20
Marilyn MONROE/LAST SITTING by BStern,'82 1st M.$50
Monte PYTHON'S LIFE OF BRIAN: Ace pb,'79 1st,M. $20
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28 FN-	$108	$79
29 VG	$39	$29
30 F-	$39	$29
31 VG-	$29	$22
32 VG/F	$36	$27
33 F+ $39	VG-	$19
34 VG	$32	$20
35 VG/F	$38	$26
35 VG-	$28	$19
36 F/F+	$44	$33
37 F+ $33	G/VG	$19
38 F+++	$55	$42
38 VG	$32	$24
39 G/VG	$29	VG- $33
40 G $24	PR/FR	$12
40 VG+	$49	$33
40 F/VF	$149	$119
41 G+ $15	VG+	$22
42 VG+	$36	$27
43 VG $16	VG-	$12
44 F+	$33	$24
45 F+ $27	F	$20
47 F+ $24	F	$18
48 F+	$35	$24
48 F $20	G/VG	$10
49 F/VF	$49	$32
49 VG $14	G/VG	$10
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52 F+ $20	VG/F	$16

ISSUE/COND	WAS	NOW
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54 F+++ $25	F	$18
55 F++ $24	F+	$20
56 F/VF $26	VG/F-	$14
57 F/VF	$34	$26
57 F+ $20	VG	$10
58 F++ $20	VG/F	$14
59-60 F+ $20	F	$16
61 F/VF	$32	$21
62 F+$15	FN$10	VG+$8
63 F/VF$20	F+$15	VG+$8
64 VF-$29	F/VF$20	G/VG$6
65 VF- $29	VG/F$12	VG$8
66 VG/F $12	VG+	$9
67 VF$ 35	VG+	$9
68 VF- $29	F/VF	$20
68 VG+ $10	G/VG	$6
69 VF	$39	$30
69 VG $12	VG-	$8
70 F++	$28	$19
71 VF/NM	$45	$32
71 F++	$28	$19
72 VF/NM	$45	$32
72 F++ $18	VG $9	G/VG$6
73 F/VF	$28	$19
73 VG/F $12	VG	$8
74 VF	$36	$28
74 VG/F$12	VG$10	VG-$6
75 F++	$20	$14
76,77 G/G+$5	77 VG/F$	12
78 F+$14	F $12	G/VG $5
79 VG $6	80 F+++	$10
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89 F+ $12	90 F+	$16
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94 F/VF	$39	$28
95 F $10	99 VG-	$5
101 VG/F	$49	$32
102 G/VG	$28	$19

ISSUE/COND	WAS	NOW
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106 F/VF $10	F/F+	$6
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111 F/VF $10	113 VG+	$5
112 VF $14	F	$6
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38 F-	$26	$16
40 VG	$20	$13
41 F	$24	$16
41 FR/G	$8	$5
42 F+	$26	$16
43 F+	$26	$15
44 F	$20	$12
44 G+	$10	$6
47 F-	$18	$10
51 VG	$12	$14
53 VG+	$16	$18
54 VG/F	$14	$9
56 VG	$12	$8
57 F	$20	$12
58 F/F+	$26	$15
58 VG	$12	$9
59 VG+	$14	$10

ISSUE/COND	WAS	NOW
AVENGERS		
3 FR	$39	$27
6 FR	$18	$10
6 VG	$39	$25
7 VG	$39	$25
8 VG-	$38	$25
9 VG-	$38	$25
10 VG	$38	$25
12 G+	$12	$8
13 F	$38	$24
14 F/VF	$68	$38
17 F/VF	$39	$26
18 VG-	$16	$9
19 GD-	$10	$6
20 F+	$24	$15
21 F-	$16	$9
22 F/VF	$26	$18
24 VF-	$20	$15
32 VF	$20	$15
39 VF-	$18	$14
52, 54	F/VF	$8EA
58 VF-	$28	$19

ISSUE/COND	WAS	NOW
70 VG/F	$10	$7
71 F/VF	$16	$10
71 F++	$14	$9
71 FN	$9	G+ $4
74 F/VF	$18	$12
75 F-	$12	$8
76 F/VF	$18	$12
77-78	F+	$12
78 F-	$12	$8
79 F+	$14	$9
79 VG	$8	$5
80 F/VF	$14	$9
80 F+	$10	$6
81 F/VF	$14	$9
81 F++	$10	$6
82-83	F/VF	$9
83-84 F	$8	$5
84 F/VF	$14	$9
86-87-88	F+	$6EA
121, 123	F+	$5

ISSUE/COND	WAS	NOW
UNCANNY X-MEN		
5 VG/F	$109	$79
7,8 G/VG	$55	$39
9 FN	$89	$69
10 F/VF $89	F+++	$79
13 F/VF $99	VG/F	$49
14 F/VF $99	VG	$35
15 F/VF $95	VG	$35
15 G+ $20	FR	$15
16 VG $30	G/VG	$20
17 F+ $39	VG	$22
18 VG $22	G/VG	$17
19 F+	$49	$35
20 G/VG	$24	$17
21 F $18	G/VG	$13
22 F++	$39	$27
23 F/VF$32	G/VG	$13
24 F/VF $32	F/G	$6
25-26 VG/F	$28	$20EA
26 VG	$26	$18
27 G	$12	$8
29 VG $17	G/VG	$9
30 F $22	VG-	$10
31 VG+ $15	G+	$8
33 F/VF $32	G	$6
34, 37 G+	$12	$8
36 VG/F	$20	$14
'37,39 VG$10	39 F+	$14
40 VG	$18	$12
41 F++ $18	G/VG	$6
42 F+++	$26	$18
43 F+++ $ 20	F++	$17
44 F++ $20	FR	$4
45 VG+	$16	$10
46 FN+	$22	$15
47 VF $30	FN	$12
48 VF	$30	$30
48 VG $14	G+	$5
49 VF $30	VG/F	$12
51,52 F++$18EA	52F+$15	

ISSUE/COND	WAS	NOW
UNCANNY X-MEN		
53 F/VF $30	VG-	$10
54 VG $10	G+	$5
55 F/VF	$33	$22
55-56 VG+	$18	$10
57 F/VF	$26	$18
57 F+ $16	G/VG	$5
60 F++	$24	$17
61 F $12	VG/F	$9
62 G+ $4	64-65 VG	$10
63 VF	$42	$33
64 F/VF $24	VG+	$12

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ISSUE/COND	WAS	NOW
DAREDEVIL		
2 G/VG $55	VG-	$65
3 F	$69	$39
4 FR/GD	$32	$20
5 F	$48	$30
6 F	$48	$30
7 G/VG	$45	$30
8 F	$38	$25
9 F/VF	$45	$30
10 VF	$85	$60
11 G/VG	$10	$6
13-14 F/VF	$36	$22
14 VF	$45	$30
15 F/VF	$38	$25
18 F+++	$29	$19
19-20 VG+	$12	$8
22 VF $14	F/VF	$10
24 F++	$10	$6
'25,36 VF/NM	$30	$20
26,30 VF$17	27 F++	$10
29, 39, 40 F+	$10	$6EA
41 VF-$15	F/VF	$10
42 F/VF	$10	$6
46-47 VF+	$18	$12
54 VF	$20	$12

ISSUE/COND	WAS	NOW
FANTASTIC FOUR(CONT)		
59 VG+	$14	$10
58 VG	$12	$9
60 VG $10	G+	$6
61 G+	$8	$5
62 F- $10	VG/F	$8
63-64 VG	$10	$8
64-65 FN	$14	$20
65 F+++	$22	$15
65 VG $8	F-	$10
66 G/VG	$18	$12
67 F	$30	$20
68 F+ $12	VG $8	G $5
69 G/VG	$7	$5
70 F-	$14	$9

ISSUE/COND	WAS	NOW
JOURNEY INTO MYSTERY		
83 F/F+	$1,495	$1,249
91 VG/F	$28	$19
93 G/VG	$18	$12
94 G+	$15	$10
100 F-	$30	$20
108 VG	$18	$12
109 G/VG $16	G	$8
110 VG+$16	VG	$13
112 VG/F	$55	$39
113 VG+$16	VG	$13
114 F/VF	$40	$29
116 G+ $7	117 VG-	$9
120 VG $16	121G	$5
121 F $16	F-	$11
124 VG+	$20	$12
125 F+	$28	$19
TH 126 VF-	$55	$49
TH 127 F++	$30	$20
129-30-31-32 F/VF		$20EA
134-36 VG- $8	136 F	$12
137-38 F/F+	$24	$17
151 F/VF $15	152 VF-	$18
158 VF-$25	F++$16	159 F/VF$13
JIM-ANN 1 VG+$20	F/VF	$45

ISSUE/COND	WAS	NOW
CONAN		
1 F+++$79	2 VG/F	$24
3 F $30	F-	$24
4 F	$28	$18
5-6 VG/F	$18	$11
7 F/VF	$19	$12
8-9 VF-	$22	$15
12 VF	$23	$16
14 F	$12	$8
16 VF/NM	$24	$18
17-18 VF	$10	$8
20 F+	$12	$8
21 F/VF	$14	$10
24 F	$12	$8
TALES OF SUSPENSE		
56, 57 G+		$8
67 F/VF	$28	$18
67 VG+	$14	$8
68 F++	$24	$16
69 VG/F	$16	$10
71 VG	$16	$10
72 VG	$12	$8
73 F	$14	$9
77 F	$14	$9
78 F+	$24	$16
79-84-87		$5EA
83 F+	$16	$10
85 VG+	$10	$6
88 F	$12	$8
90 F/VF	$24	$16
90 VG/F	$12	$8
91 VG/F	$12	$8
92-93VG+	$10	$6EA
93 VG/F	$12	$8
95 F+	$16	$10
96 VG	$12	$8
97 F/VF	$26	$18
98 VF-	$36	$26

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Ani-Mayhem Starter	$55
DC Overpower Booster	$37
DC Overpower Starter	$63
Doomtrooper Golgotha	$36
Doomtrooper Inquisition	$24
Dragon Dice Starter Box	$7
Dragon Dice Feral Case	$58
Dragon Dice Undead Cs.	$58
Guardians Limited Starter	$75
Guardians Rev Booster	$46
Guardians Rev Starter	$41
Guardians: Dagger Isle	$46
Guardians: Drifter's Nexus	$69
Highlander Lim Booster	$59
Hyb Gates Boost & Start	$14
Illuminati Booster&Starter	$11
Illuminati Factory Set	$15
Jyhad Booster & Starter	$25
L5R Imperial Ed. Booster	$54
L5R Emerald Ed Booster	$44
L5R Emerald Ed. Starter	$47
L5R Shadowlands Booster	$44
L5R Forbidden Knowledge	$44
Magic Ital. Legends Box	$394
Magic Ital. Dark Box	$141
Magic Amer. Dark Box	$398
Magic Amer. Dark Pack	$7
Magic Fallen Empires	$42
Magic Booster (3rd ed)	$264
Magic Booster (3rd) Pack	$8
Magic Starter (3rd ed.)	$253
Magic Rev. Boost Germ	$122
Magic Booster (4th ed.)	$56
Magic Starter (4th ed.)	$48
Magic Jpnese Chronicles	$165
Magic Jpnese 4th Boost	$199
Magic Jpnese 4th Start.	$175
Magic Ice Age Booster	$64
Magic Ice Age Starter	$48
Magic Chronicles	$61
Magic Frnch Renaissance	$89
Magic Homelands	$53
Magic Alliances	$102
Magic Alliances Set	$175
Magic Mirage Boosters	$89
Magic Mirage Starters	$86
Magic Pro Tour Coll. Set	$104
Magic Rivals Set	$13
Marvel Overpower Booster	$33
Marvel Overpower Starter	$49
Marvel Overpower Surge	$33
Marvel Mission Control	$29
Middle Earth Lim-Booster	$111
Middle Earth Unlim Boost	$58
Middle Earth Unlim Starter	$58
Middle Earth Dragons	$43
Mythos Starter	$58
Mythos Miskatonic Boost.	$49
Mythos Necronomicon	$49
Mythos Cthulhu Rising	$49
Netrunner Booster	$53
Netrunner Proteus	$57
Rage Unlim Boost & Start	$15
Rage Umbra	$13
Rage Wyrm	$21
Shadowfist Starter	$41
Shadowfist Flashpoint	$35
Star Trek Limited Starter	$85
Star Trek Unlim Booster	$49
Star Trek Alpha Unl Start.	$37
Star Trek Game Tin Set	$43
Star Trek Alternate Univ.	$49
Star Trek Boosters(Fleer)	$54
Star Trek Starters(Fleer)	$55
Star Wars Lim. Booster	$69
Star Wars Limited Starter	$39
Star Wars Unlim Booster	$41
Star Wars Unlim. Starter	$45
Star Wars: A New Hope	$61
Vampire: TES Boosters	$49
Vampire TES Starters	$35
Vampire: Dark Sovereigns	$37
Vampire: Ancient Hearts	$65
Wildstorm Unlim Booster	$54
Wildstorm Unlim Starters	$59
Wildstorm Conflicts	$89
Wildstorm Image Unlv	$53
Wyvern Lim Bstr or Strtr	$12
Wyvern Premier Starters	$35

Comic/Non-Sport Cards

Acheilios I or II	$25
Aladdin	$26
Amalgam	$27
Amercan History	$11
Archie (Krome)	$51
Avengelyne	$51
Batman & Robin	$19
Batman Holo Series	$36
Batman Master Series	$39
Beatles (Reg. or Jumbo)	$25
Beauty & the Beast (UD)	$25
Beavis & Butthead (Tpps)	$12
Beavis & Butthead (Ultra)	$27
Beetle Bailey	$22
Black Hole (1979)	$29
Bloom County/Outland	$29
Bone I	$19
Bone II	$39
Bone: Dragonslayer	$41
Bons II	$17
Casper Jumbo	$33
Cinderella	$14
Coca-Cola III or IV	$21
Conan II	$26
Conan III	$39
Creators Universe	$10
Crow: City of Angels	$41
D.C Legends Chrome	$39
D C Outburst Firepower	$39
D.C Versus Marvel	$37
D.C. Villains	$19
Disney I	$24
Doomsday	$69
Dr. Who IV	$69
Elvis I	$11
Evil Ernie II	$29
Flipper	$27
Frazetta II	$16
Frazetta, The Best of	$61
Frighteners: The Movie	$34
Garfield (Krome)	$44
Godzilla	$39
Heavy Metal: The Movie	$28
Hercules	$49
Hersheys	$22
Hildebrandt All-Chromium	$45
Hunchback of Notre Dame	$36
Independence Day (ID4)	$28
Jurassic Park I	$17
Jusko, Joe II	$35
Kaluta, Michael II	$29
Kelly, Ken II	$32
Kidd, Tom	$29
Lion King I	$15
Lion King II	$15
Lion King II Jumbo	$24
Little Mermaid	$17
Little Mermaid Factory Set	$5
Macleod, Lee	$19
Marvel I	$58
Marvel II	$35
Marvel III	$22
Marvel IV	$17
Marvel Flair '94	$33
Marvel Flair '95	$48
Marvel Masterpieces I	$81
Marvel Masterpieces II	$29
Marvel Masterpieces '94	$18
Marvel Masterpieces '95	$15
Marvel Metal '95	$71
Marvel Motion	$55
Marvel Ultra Onslaught	$66
Marvel Universe '94	$29
Marvel Vision	$32
Mattingly, David	$42
Maxx, The (Topps)	$19
Milk & Cheese	$49
Minnie & Me I	$39
Monkees	$17
Monroe, Marilyn I or II	$35
Monty Python Flying Cir.	$32
Monty Python Holy Grail	$39
Munsters, The	$37
Nightmare Before Xmas	$19
Olivia I	$24
Olivia II	$69
Olivia Omni-Chrome	$69
Pepsi I	$11
Pepsi II	$29
Petty Girl II	$27
Phantom (Comic Images)	$23
Phantom: The Movie	$61
Pinnochio, Adventures of	$33
Pitt	$44
Pocahontas	$39
Pocahontas Jumbo	$24
Power Rangers I	$49
Power Rangers II Retail	$22
Power Rangers III Hobby	$45
Power Rangers Ultra	$19
Prophet, The	$17
Rowena	$28
Royo, Luis II.	$35
Sandman	$29
Seaquest	$75
Shi I Chromium	$32
Shi Golden Empire	$49
Simpsons II	$59
Snow White I	$15
Snow White II	$39
Spiderman (Fleer)	$21
Spiderman Premium '96	$25
Spiderman Ultra	$44
Spiderman Ultra Album	$11
Star Trek I	$16
Star Trek II	$18
Star Trek Deep Space 9	$39
Star Trek Episodes II	$24
Star Trek Episodes III	$24
Star Trek Episodes IV	$24
Star Trek Episodes V	$55
Star Trek Generations	$25
Star Trek Master Series I	$15
Star Trek Master Series II	$15
Star Trek, 30 Years -	$31
Star Trek, 30 Years - II	$37
Star Trek, 30 Years - III	$54
Star Trek Voyager I	$22
Star Trek Voyager II	$22
Star Wars Finest	$56
Star Wars Galaxy II	$39
Star Wars Galaxy III	$38
Star Wars Mastervision	$29
Star Wars Widevision	$105
Emp. Strikes Widevision	$49
Return of Jedi Widevision	$39
Street Fighter	$29
Stupid Smiles	$19
Superman Holo Series	$45
Superman MOS Premium	$27
Supreme (Comic Images)	$59
Sweet, Darrell K.	$19
Tales from the Crypt	$27
Toy Story I	$32
Toy Story I Factory Set	$23
Twister	$39
US Manga Corps	$19
Vampirella	$35
Vampirella Mastervision	$28
Vertigo	$21
Warhola, James	$29
Wetworks	$51
WildC.A.T.S. Chromium	$43
Wildstorm I	$51
Wildstorm Archives II	$45
Wildstorm Gallery	$15
Wolverine	$35
X-Files I	$62
X-Files II	$42
X-Files III	$40
X-Files Mastervision	$33

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EVENTS

From Page 86

NEW YORK

Nov 9 NY, Floral Park-LI. Comic Book & Sports Card Show, St. Hedwig's Parish Hall. 309 Jericho Tpke. (3 min. from Little Neck Pky.), SH: 9:30am-4pm, T: 40-8', F: $40., A: $1., under 10 free. Four Star Productions, Ken Blitz, 32 Jefferson Ave., Mineola, NY 11501. PH: 516-248-4235.

Nov 9 NY, New Dorp-S.I. Triple Play All Sports Memorabilia, Comic Book & Collectible Toy Show, Modell's Sports Fest at Bowling On The Green. 55 Mill Rd., SH: 10am-6pm, T: 100-8', F: $100. for 1, $190. for 2, $275. for 3, A: $2., $1. children & seniors. F & B Sports Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 667-9588.

Nov 10-24 NY, Albany. Sports Card & Collectible Show, Polish Community Ctr. 225 Washington Ave. Ext., SH: 9:30am-3pm, T: 45-16', F: $90., A: free. Edward Keetz, PO Box 9245, Schenectady, NY 12309. PH: 518-377-0219.

Nov 10 NY, Rockville Centre. Comic Book & Collector's Market Convention, Holiday Inn. 173 Sunrise Hwy., SH: 10am-5pm, T: 45-6' & 8', F: $60., A: free. Cosmic Comics & Books of Oceanside, Ken Diamond, PH: 516-763-1133.

Nov 10 NY, Amityville. Matchbox, Hot Wheels & Die Cast Toy Show, VFW Hall. 300 Broadway (Rt. 110), SH: 10am-4pm, T: 16, A: free. Joe Fabianski, 28 Lake Dr., Copiague, NY 11726. PH: 516-598-4801.

Nov 10 NY, Brooklyn. Comic Book & Sports Card Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 45-8', F: $40., A: free. Mark Dillon, PH: 718-266-1625.

Nov 13 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 14 NY, Nanuet. 2nd Thurs. Night Comic Book & Sports Card Show, Nanuet Inn (formerly Days Inn). 260 W. Rt. 59, off Exit 14 of NY State Thruway, SH: 5:30pm-10pm, T: 40, F: $40. for 1, $75. for 2, A: free. Fred Erps, PO Box 524, Nanuet, NY 10954. PH: 914-627-2613.

Nov 14 NY, Deer Park. Monthly Comic Book & All Sports Card Show, Sons of Italy-Constantino Brumidi Lodge. 2075 Deer Park Ave., SH: 6pm-10pm, A: free. Paul, PH: 516-289-7398.

Nov 15 NY, Brooklyn. Fri. Nite Comic Book, Sports Card, Toys & Collectibles Show, St. Dominics Church. 20 Ave. & Bayridge Pky. (75 St.), SH: 6pm-10pm, T: 50-9', F: $40., A: free. Sunrise Productions, Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 16 NY, Staten Island. Comic Book & Sports Card Show, St. Sylvester's School. 884 Targee St., Clove-Richmond Rd., Exit 27B, SH: 10am-4pm, T: 40-9', F: $50., A: free. Jim Wilson, 40 Laguara Ave., Staten Island, NY 10204. PH: 718-494-7069.

Nov 16 NY, Sayville-LI. Monthly Comic Book, Sports Card & Toy Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy., corner of Sunrise & Broadway, SH: 10am-4pm, A: free. Paul, PH: 516-289-7398.

Nov 17 NY, Flushing-Queens. Comic Book & Sports Card Show, Flushing Jewish Center. 43-00 171st St. (off Northern Blvd.), SH: 9:30am-4pm, T: 50-8', F: $45., A: $1., under 10 free. Four Star Productions, Ken Blitz, 32 Jefferson Ave., Mineola, NY 11501. PH: 516-248-4235.

Nov 17 NY, Ozone Park-Queens. Comic Book, Sports Card & Coin Show, Jewish Center. 107-01 Crossbay Blvd., (next to Esquire Diner), SH: 10am-4pm, T: 30-8', F: $35. for 1, $60. for 2. Rio Grande BB Card Co., Joseph F. Caruana, 114-32 150th Ave., Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Nov 17 NY, Amityville. Barbie, Toy & Collectible Show, VFW Hall. 300 Broadway (Rt. 110), SH: 10am-4pm, T: 16, A: free. Carol Fabianski, 28 Lake Dr., Copiague, NY 11726. PH: 516-598-4801.

Nov 17 NY, New York. Comics & Cards Galore, Immaculate Conception School Auditorium. 414 E. 14th St. (btw. 1st Ave. & Ave. A), SH: 10am-4pm, T: 25, F: $30. for 1, $55. for 2, A: free. Dorothy Berman, 414 E. 14th St., New York, NY 10009. PH: 212-254-0200 or FAX: 212-505-7610.

Nov 17 NY, Brooklyn. Comic Book, Cards, Toys & Collectibles Show, Temple Hillel. 2164 Ralph Ave. (at Ave. L), SH: 10am-5pm, T: 50, F: $40., A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 20 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 23-24 NY, Hamburg. Toy, Collectable & Memorabilia Expo, McKinley Park Inn. Exit 56 off NYS Thruway I-90, SH: Sat. 11am-5pm, Sun. 9am-4pm, T: 125, A: $6., $2. ages 6-12, under 6 free. Joe Dagustine, PH: 716-433-5064 or Joe Haeick, PH: 716-877-8367.

Nov 23-24 NY, Mt. Kisco. Comic Book, Sports Card & Collectibles Show, Manufacturer's Outlet Ctr. SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 40, F: $115. for 1, $200. for 2. Sharon Gladman, 3421 Lexington Ave., Mohegan Lake, NY 10547. PH/FAX: 914-526-2043.

Nov 24 NY, Massapequa. Comic Book & Sports Card Show, Elks Lodge. 2162 Veterans Blvd., SH: 10am-4pm, T: 40, F: $50., A: $1. Debbra Kirsch, PH: 516-799-6412, 487-4830 or (798-2162 day of show).

Nov 24 NY, Rego Park-Queens. Comic Book & Sports Card Show, Rego Park Jewish Center. 97-30 Queens Blvd., SH: 10am-4pm, T: 40-8', F: $40., A: $1. Big Ed Promos., Edmond Elmokian, 18 Oakland Ave., West Hempstead, NY 11552. PH: 516-564-9319 eves.

Nov 24 NY, Brooklyn. Comic Book & Sports Card Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 45-8', F: $40., A: free. Mark Dillon, PH: 718-266-1625.

Nov 27 NY, Elmhurst. Comic Book & Sports Card Show, Elk's Lodge 878. 82-10 Queens Blvd., SH: 6pm-10:30pm, T: 35-8', F: $45., A: $1. Frank Coz, 203-12 27th Ave., Bayside, NY 11360. PH: 718-352-9353.

Nov 27 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

Nov 29 NY, Brooklyn. 12 Hour Comic Book, Sports Card, Toys & Collectibles Show, St. Dominicks Church. 20th Ave. & Bayridge Pky. (75 St.), SH: 11am-11pm, T: 90-6', F: $50., A: free. Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 30-Dec 1 NY, Manhattan. Comic Book Con, Toys, Non-Sport Cards & Videos, St. Paul's Church Auditorium. 9th Ave. btw. 59th & 60th St., SH: 10am-7pm, A: $5. Big Apple Conventions, Inc., Michael, Vincent or Ceil, 67-53 Woodhaven Blvd., Ste. 102, Rego Park, NY 11374. PH: 718-275-1567.

Dec 1 NY, New York. Comic Book Extravaganza, Marriott. 525 Lexington Ave., 49th St., SH: 10am-4pm, A: $5., under 6 free. Max Gottfried, 82-60 116th St., #CC3, Kew Gardens, NY 11418. PH: 718-441-9868 (Mon.-Sat. 9am-7pm).

Dec 1 NY, Stony Brook. Comic Book & Sports Card Show, Holiday Inn Express. 3131 Nesconset Hwy., Exit 62N LIE, T: 20, A: $1. Vince Rizzo, PH: 516-689-8138 or 471-8000 (day of show only).

Dec 4 NY, Westbury-L.I. Wed. Night Comic Book & Card Show, Holiday Inn. 369 Old Country Rd., downstairs, SH: 5pm-9:30pm, T: 40, F: $50., A: free. Fred or Deborah Kassinove, PH: 516-365-4402.

NORTH CAROLINA

Nov 9-10 NC, Concord. 7th Toy & Hobby Show, Cabarrus County Fairgrounds. Hwy. 29 & Cabarrus Ave., SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 252, A: $3. Carolina Hobby Expo, PH: 704-786-8373.

Nov 10 NC, Asheville. Comic Book Festival, Comfort Suites Hotel. I-26 at Exit 2, SH: 10am-5pm, F: sold out, A: free. D.W. Howard, 697 Brevard Rd., Asheville, NC 28806. PH: 704-665-2600.

Nov 23-24 NC, Greensboro. 8th Triad Toy, Doll & Sports Card Expo, Coliseum Complex. SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 700, A: $4. daily, $1. ages 6-12. Southeastern Collectible Expo, PH: 704-276-1670.

Nov 30 NC, Hickory. Comic Book & Toy Show, Econo Lodge. Hwy. 70, SH: 9am-5pm, T: 12-8', F: $30. for 1, $50. for 2, A: free. Jerry Stanford, 2971 Link Dr. #12, Granite Falls, NC 28630. PH: 704-396-8018.

NORTH DAKOTA

Nov 9-10 ND, Grand Forks. Comic Book & Sports Card Show, South Forks Plaza. 17th & Washington S., SH: Sat. 10am-5pm, Sun. 11am-4pm, T: 30-8', F: $50., A: $1. Dennis Herbeck, 3833 Fairview Dr., Grand Forks, ND 58201. PH: 701-775-9681.

OHIO

Nov 7 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306, SH: 6pm-9:30pm, T: 35-8', F: $30., A: $1., age 16 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

Nov 8-10 OH, Columbus. Comic Book & Sports Card Show, Brice Outlet Mall. I-70 at Brice Rd., SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 50-8', F: $80., A: free. CSB Sports Cards, Gary Bishop, 385 W. Main St., Westerville, OH 43081. PH: 614-891-0092 or 895-1802.

Nov 9-10 OH, Middleburg Heights. Comic Book & Sports Card Show, Tri-City Senior Center. 16699 E. Bagley Rd., SH: 10am-5pm, T: 40-6' & 8', F: $55.-$65., A: $1.50. Kris Herman, PH: 216-234-1575.

Nov 10 OH, Sheffield Lake. Comic Book, Sports Card & Collectibles Show, Community Center. Lake Rd. (2 mi. W. of Rt. 301), SH: 10am-4pm, T: 30-6', A: free. Janet Pleska, 56 Maple Ave., Wakeman, OH 44889. PH: 216-839-2737 or FAX: 216-839-5138.

Nov 10 OH, Columbus. Comic Book, Sports Card & Collectibles Show, Holiday Inn West. 2350 Westbelt Dr., Exit 10 off I-270, SH: 10am-4pm, T: 40-8', F: $50., A: $2. ALASAC Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 10 OH, Marietta-Parkersburg. Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 35-6', F: $40. for 1, $100. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 10 OH, Dayton. Comic Book & Non-Sports Card Show, Holiday Inn (Mall). I-75, Exit 44, SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 16 OH, Eastlake. Comic Book, Sports Card & Non-Sport Card Show, Community Ctr. 600 E. 349th (SR 91 & Roberts Rd.), SH: 10am-5pm, T: 46-8', F: $25., A: 50 cents. Goal Line Promos. & Eastlake Police Explorers, Louis Formick, 448 Valleyview Dr., Painesville, OH 44077. PH: 216-354-3524.

Nov 17 OH, Cleveland. Saturdays Child Comic Book & Nostalgia Fest, Holiday Inn-Strongsville. Jct. I-71 at Ohio Rt. 82 (S. of Cleveland), SH: 11am-5pm, T: 70-6', F: $50., A: $2. Joe Tricarichi, 2520 Ashurst Rd., Cleveland, OH 44118. PH: 216-932-8596.

Nov 17 OH, Cincinnati. Comic Book & Non-Sports Card Show, Holiday Inn (North). 2235 Sharon Rd., I-75, Exit 15, SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Nov 29 OH, Akron. Comic Book, Sports Card & Collectibles Show, Holiday Inn Akron-Fairlawn. 4073 Medina Rd., Exit 137A off I-77, SH: 10am-4pm, T: 40, F: $50., A: $2. ALASAC Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 30-Dec 1 OH, Columbus. Mid-Ohio-Con, Hyatt Regency Hotel. 350 North High St., SH: Sat. 10am-6pm, Sun. 10am-5pm. R.A.P. Productions, Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427 (Mon.-Fri. 9am-5pm EST).

Nov 30 OH, Cincinnati. Comic Book, Sports Card & Collectibles Show, Holiday Inn North. 2235 Sharon Rd., Exit 15 off I-75, SH: 10am-4pm, T: 40-6', F: $50., A: $2. ALASAC Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Dec 1 OH, Toledo. Comic Book, Sports Card & Collectibles Show, Ramada Hotel & Conference Center. 2429 S. Reynolds Rd., Exit 4 off Tpke., SH: 10am-4pm, T: 30-6', F: $50., A: $2. ALASAC Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Dec 1 OH, Cleveland. Comic Book & Non-Sports Card Show, Holiday Inn. 240 Hines Hill Rd., Hudson, SH: 10am-4pm, F: $50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 1 OH, Niles-Youngstown. Superstar Spectacular, McMenamy's Banquet Hall. Youngstown Warren Rd. (Rt.

(EVENTS Continues on Page 104)

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Exciting "	27 G/VG	6	65
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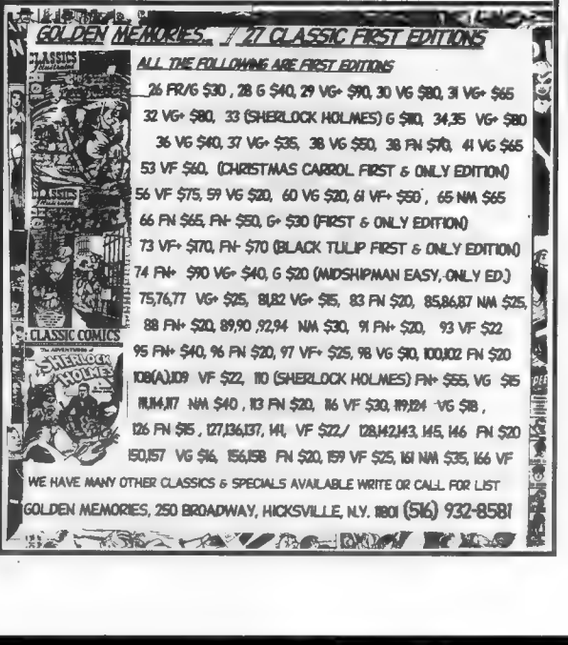

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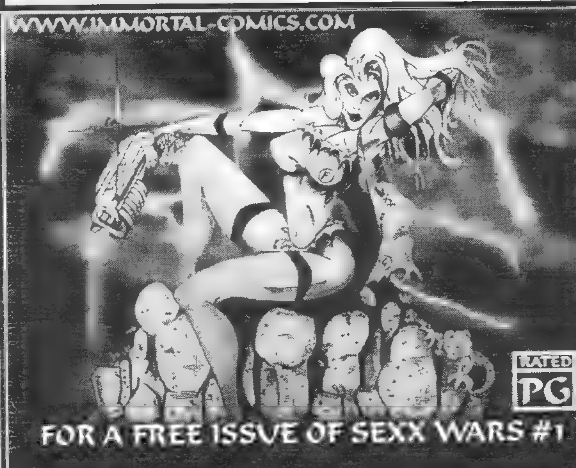

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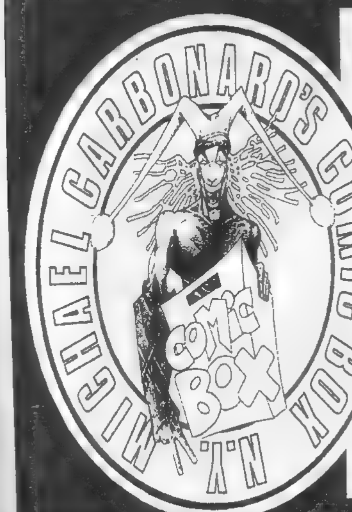

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AVALANCHE SECTION SAMPLED	ISSUE # (date)	CBG page/(our page)	DISCOUNTS & FREEBIES
Bagged Sets	1183 (July 19,'96)	p.41(A21)	20% off all orders; 30% off over $100; see the AVALANCHE for more
Gold & Silver Age Super Sale	1184 (July 26)	expired, but see 25+	pages of Gold & Silver Age in the current Avalanche of Wonder catalogue.
Bagged Sets	1185(August 2)	p. 37(A22)	30% off, 40% over $200; see the AVALANCHE for 1000's more
Books for a Buck	1186(August 9)	p. 47(B1)	Over 10 000 more BOOKS FOR A BUCK listed in the AVALANCHE
Silver age Marvels	1187-1188(August 16,23)	p. 32,53(M1)	EXPIRED: 30% discount over $200 plus free Fanatstic Four 44!!!
Dark Horse Anniversary	1190(Sept 6)	p. 71(19)	Free Dark Horse Sampler with all orders; 10 pages of Indies in the AVALANCHE
Disney & Barks Comic Classics	1191(Sept 13)	p. 37(21Y)	Up to 30% off on over $20 000 worth of classic Dell/Gold Key Ducks etc
Bagged Sets	1192(Sept 20)	p. 34(A23)	20% off; 30% off over $100 plus FREE BAGGED SET with ALL orders
Readers Delight Silver Age Marvels	1193(Sept 27)	p. (M1)	nice VG copies; 50% OFF ALL ORDERS; more listings in the AVALANCHE
Silver Age DC Readers Delight	1194(Oct. 4)	p. 71(Q1)	20% off plus free Amazing World of DC Comics Spec Ed with all orders
Glamour & Gore:Classic Zines	1195(Oct 11)	p. 43(31)	20% off plus Joe Bonomo H/B freebie; classic fantasy,film,comic zines

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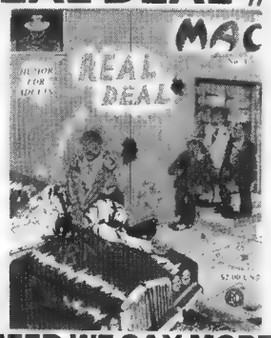

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1 Fair $500	12 VF- $310	25 F- $77	1 Fair $97	1 NM $230
2 F $795	12 F- $160	26 F $90	2 VG+ $189	3 VF+ $140
2 G/VG $360	12 VG $100	27 F $92 (2)	2 G/VG $102	**DareDevil**
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3 G $150	13 VG $126	28 F+ $151	4 F/VF $839	1 G $165
4 VG $290	14 F/VF $895	30 VF- $110	4 VG $260	4 F $84
4 G $131	14 VG- $256	30 F/VF $87	4 reprint NM $95	8 VF- $95
5 F/VF- $595	14 G $130	35 F/VF $78	**Doctor Strange**	
5 G/VG $216	15 VF+ $396	37 VF- $94	6 VF $124	169 VF+ $115
6 VG+ $269	15 VG $120	39 VF $140	8 F/VF $100	**More Marvel Titles Available Just Inquire!**
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Silver Age Marvel / Ad#120

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4130 DC, FOR SALE

BIG DC, Charlton WAR COMIX discounted list. Back Issue Comix, 844 Tittabawassee, Saginaw, MI 48604. 517-752-7578.

BATMAN 127, 130, 132, 135, 138, VG+, $50@; 153 VG, $20; 158, 160, Fine+, $35@; 190 Fine+, $25; 109, 113, Fair, $5@. Jim 201-825-7659.

4131 DC, WANTED

LSH (4TH series) #'s-1, 2, 19, and Annual #1. Phil Wagner, 2112 Hoover Dr. #5P, Arlington, TX 76011.

BATMAN, DETECTIVE, JLA issues wanted to upgrade my collection; trades and cash offers to Jim Houston, 103 Park St, Ramsey, NJ 07446.

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4160 EC, FOR SALE

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4161 EC, WANTED

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IRON MAN #2 VF $60, #3 VF $40, #4 VF $28, #4 FN $15, #5 VF/NM $37, #6 NM $33, #7 VF $23, #8 NM $33, #9 VF/NM $29, #10 VF/NM $29. David 315-622-3993.

X-FACTOR #2-4 $3.50, #69 $2, #71 $5, #85 $1, #117 $2. All M-NM. Add $2 postage. Wally Stoelting, 5824 Winamac Lake Dr., #2A, Mishawaka, IN 46545.

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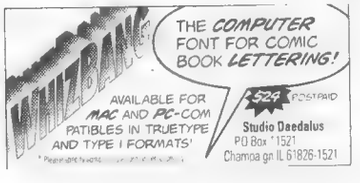

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BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

ORIGINAL COMIC STRIP ART FOR SALE
POPEYE - 1936
Sunday Page by E.C. SEGAR
Ledger Syndicate
22"x16" (unframed)
DIAMOND INTERNATIONAL GALLERIES
For additional information about the strip art mentioned or other original art and collectibles call Ann Mogharabi at 410-560-5810.

4901 NEWSPAPER STRIPS, WANTED

SUNDAY COMICS wanted. Large collections 1900-1960 immediate cash paid. Trades available. Peter Maresca, 450 Monroe Drive, Palo Alto, CA 94306. Phone/FAX: 415-941-7988.

DAILY AND Sunday strips wanted by collector: Crane, Herriman, Hogarth, Godwin, McWilliams, Sullivan, Manning, Sickles, others, also original art. Thomas Grondinger, Adalbert Str. 15/1, 80799 Munich, Germany.

EVENTS

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422), SH: 10am-4pm, T: 75-8', A: $1., 10 & under free. Rick Newman, 1295 Boardman Canfield Rd., Youngstown, OH 44512. PH: 330-629-9225.

Dec 5 OH, Mentor. Comic Book & Sports Card Show, Travelodge Hotel. Rts. 2 & 306, SH: 6pm-9:30pm, T: 35-8', F: $30., A: $1., age 16 & under free. Infield Promos., Irene Pike, 9391 Mentor Ave., Ste. 133, Mentor, OH 44060. PH: 216-255-2606.

OREGON

Nov 9-10 OR, Portland. Comic Book & Sports Card Super Show, Jantzen Beach Mall. Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 50, F: $40.-$95., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Nov 8-10 PA, Washington. Comic Book & Sports Card Show, Franklin Mall. Chestnut St. Exit I-70, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 35-8', F: $100., A: free. T.L.T., Tom Viencer, PO Box 284, Rices Landing, PA 15357. PH: 412-592-5038.

Nov 9 PA, Pittsburgh. Comic Book, Sports Card & Collectibles Show, Green Tree Marriott. 101 Marriott Dr., 3 mi. SW via I-279, US 22 & 30 Exit 4, SH: 9am-3pm, T: 40, F: $50., A: $2. ALASAC Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 9 PA, Langhorne. Comic Book & Sports Card Show, Sheraton Bucks County. 400 Oxford Valley Rd., SH: 9am-3pm, T: 56-6', F: $40. for 1, $75. for 2, A: free. Premiere Promos., Greg Petrino, 93 Grant Dr., Holland, PA 18966. PH: 215-968-8577 or Eric Poppel 215-725-1377.

Nov 10 PA, Reading. Comic Book, Magic & Non-Sports Card Show, Sheraton Berkshire. Rt. 422 at Paper Mill Rd. Exit, SH: 10am-4pm, T: 30-6', F: $40. for 1st, $25. for 2nd, $20. ea. add'l, A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

Nov 10 PA, York. Comic Book Show, Holiday Inn. I-83 Exit 9E (Rt. 30), SH: 11am-4pm, T: 18-6', F: $35., A: $1., age 12 & under free with adult. CMP, 504 Heath Ave., Linthicum, MD 21090. PH: 410-789-2595.

Nov 16 PA, Williamsport. Comic Book Show & Magic Tournament, Holiday Inn. Off Rt. 220
180, SH: 10am-4pm, T: 10-8', F: $45., A: $1. Joseph Figured, RR 2, Box 904, Cogan Station, PA 17728. PH: 717-494-1551.

Nov 23-24 PA, Monroeville. Pittsburgh Comicon Fall Spectacular, Pittsburgh Expomart. A: $7. Michael George, 1002 Graham Ave., Windber, PA 15963. PH: 814-467-4116 or FAX: 814-467-4416.

Nov 23 PA, Bensalem. Comic Book Show, Hampton Inn. 1329 Bristol (Pk) Rt. 13, just off Woodhaven, Exit off I-95, SH: 9:30am-3:30pm, T: 35-6', F: $40., A: $2. Ryan Terlecky, 80 Steele Way, Huntingdon Valley, PA 19006. PH: 215-947-3498 or 968-8577.

Nov 23-24 PA, Pittsburgh. Comicon Fall Spectacular. Exit 6 off Pennsylvania Tpke., SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 75-6', 100-10' booths, F: $200.-$300., A: $8. Michael & Renee George, 1002 Graham Ave., Windber, PA 15963. PH: 814-467-4116 or FAX: 814-467-4416.

Nov 24 PA, Allentown. Comic Book, Magic & Non-Sports Card Show, Holiday Inn West. I-78 Exit 14A, SH: 10am-4pm, T: 30-6', F: $50. for 1st, $30. for 2nd, $25. ea. add'l, A: $2. Comicquest, Tom Jones, 1328 Chestnut St., Emmaus, PA 18049. PH: 610-966-9660.

Dec 6-8 PA, Fort Washington. 57th Philadelphia BB Card, Comic Book & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 6pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm, T: 250 booths, A: $5. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910.

RHODE ISLAND

Nov 17 RI, Johnston. Pro-Con, UCT Ballroom. 1530 Atwood Ave., T: 60, F: $40., A: $1.50. Ocean State Comics & Sportscards, Inc., Bob Anatone, 1048 Mineral Spring Ave., North Providence, RI 02904. PH: 401-724-0870 or 728-0490.

SOUTH CAROLINA

Nov 16-17 SC, North Charleston. Comic Book & Sports Card Show, Charles Towne Square Mall. I-26 & Montaque Ave., Exit 213B, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 25-8', F: $75. for 1, $135. for 2, A: free. The Coastal Connection, Vic Young, PO Box 1888, Pawleys Island, SC 29585. PH: 803-997-6300 or 237-5048.

Nov 30 SC, Greenville. Comic Book & Sports Card Show, Comfort Inn. I-85 & Mauldin Rd. (Exit 46), SH: 10am-5pm, T: 25, F: $36., A: $1. Tom or Bob Waldrop, PH: 864-244-7424, 963-9185 or Rick, PH: 704-525-9664.

Dec 6-8 SC, Columbia. Comic Book, Sports Card & Collectables Show, Woodhill Mall. 6000 Garners Ferry Rd., SH: mall hrs., T: 40-8', F: $90., A: free. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

TENNESSEE

Nov 7 TN, Knoxville. Comic Book, Sports Card & Collectables Show, Holiday Inn Cedar Bluff. 304 Cedar Bluff Rd., Exit 378 off I-40 & I-75, SH: 10am-4pm, T: 35, F: $50., A: $2. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 10 TN, Nashville. Comic Book Show, Ramada Inn. I-40 & Briely Pkwy., SH: 9am-4pm, T: 60-6', F: $50., A: $2. Comic City, PH: 615-262-0908.

Nov 16 TN, Knoxville. "Doug Adkins" Comic Book, Sports Card & Collectables Show, Holiday Inn Cedar Bluff. 304 Cedar Bluff Rd., Exit 378 off I-40 & I-75, SH: 10am-4pm, T: 35, F: $50., A: $2. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 23 TN, Memphis. Com-X-Con Comic Book & Toy Show, Holiday Inn. 1441 E. Brooks Rd., F: $45. for 1, $75. for 2, $100. for 3, A: $2. Comic World Promo., Cecil Johnson, PH: 501-794-3394.

Nov 24 TN, Nashville. Comic Book, Sports Card & Collectables Show, Shoney's Inn Music Valley. 2420 Music Valley Dr., Exit 90 off I-65 or Exit 12B off Briley Pkwy., SH: 10am-4pm, T: 35-6', F: $50., A: $2. A.L.A.S.A.C. Promos., PO Box 281, Vienna, OH 44473. PH: 330-609-5207.

Nov 24 TN, Johnson City. Tri-City Comic Con, Holiday Inn. I-181 & Exit 35 (N. Roan St.), SH: 10am-4pm, T: 35-6', F: $40., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

TEXAS

Nov 9-10 TX, San Antonio-Leon Valley. Mega City Collectibles. 6800 Huebner at Bandera Hwy., T: 100, F: $30. Mega City, Mark, Clarence, Grif, PH: 210-681-4977 or FAX: 210-681-4995.

Nov 9 TX, Houston. Comic Book & Sports Card Show, Holiday Inn Hobby. 9100 Gulf Fwy. I-45 S. Exit College Airport, SH: 9:30am-4pm, T: 40-6', F: $65., A: $2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 9 TX, Killeen. Comic Book, Sports Card & Toy Show, Ramada Inn. 1100 S. Fort Hood St., SH: 10am-5pm, T: 25, F: $25., A: $1. JMV Entertainment, PO Box 209, Killeen, TX 76540. PH: 817-628-5803.

Nov 10 TX, Austin. Comic Book & Sports Card Show, Holiday Inn South. 3401 South I-H 35, SH: 10am-5pm, T: 40-6', F: $55., A: $2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 16-17 TX, Austin. Collectors Expo, Palmer Auditorium, (lower level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 220, F: $80., A: $2.50 good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Nov 16-17 TX, San Antonio-Leon Valley. Mega City Collectibles. 6800 Huebner at Bandera Hwy., T: 100, F: $30. Mega City, Mark, Clarence, Grif, PH: 210-681-4977 or FAX: 210-681-4995.

Nov 16-17 TX, Houston. Comic Book & Sports Card Show, Four Points Sheraton. 7611 Katy Fwy. Exit Silber, SH: 10am-5pm, T: 25-6', F: $140., A: $2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 17 TX, Laredo. Comic Book & Sports Card Show, Holiday Inn North. 800 Garden St. off I-36, Exit Park & Sanchez, SH: 10am-5pm, T: 40-6', F: $25., A: $1. Carmela West, 414 Amhurst Rd., Laredo, TX 78045. PH: 210-722-8888 or 722-7009.

Nov 17 TX, Waco. Comic Book, Sports Card & Toy Show, Manor House Inn. 4201 Franklin Ave., SH: 10am-5pm, T: 25, F: $25., A: $1. JMV Entertainment, PO Box 209, Killeen, TX 76540. PH: 817-628-5803.

Nov 23-24 TX, San Antonio-Leon Valley. Mega City Collectibles. 6800 Huebner at Bandera Hwy., T: 100, F: $30. Mega City, Mark, Clarence, Grif, PH: 210-681-4977 or FAX: 210-681-4995.

Nov 23 TX, Houston. Comic Book & Sports Card Show, Four Points Sheraton. 7611 Katy Fwy. Exit Silber, SH: 10am-5pm, T: 35-6', F: $65., A: $2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 23 TX, Houston. Comic Book, Sports Card & More, Best Western. 6900 Will Clayton Pky., SH: 10am-4pm, T: 25-6', F: $30., A: $2., 8 & under free. Citation Promos., Kathy Dismuke, 1314 Burnwood, Houston, TX 77073. PH: 713-821-4556 or 443-0550.

Nov 24 TX, San Antonio. Comic Book & Sports Card Show, Embassy Suites Hotel. I-10 W. at 410 W. behind Malibu, SH: 9:30am-4pm, T: 35-6', F: $55., A: $1. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

Nov 29-Dec 1 TX, Dallas. Fantasy Fair, Harvey Hotel. 1.3 miles N. of I-635 on Midway, SH: 11am-7pm, F: $140., A: $10. ($8. in adv.). Bulldog Productions, Keith Pannell, Jr., PH: 214-350-4305 or 739-5123. FAX: 214-750-9882.

Nov 30 TX, Arlington. Com-X-Con Comic Book & Toy Show, Marriott Hotel. I-30 & Ballpark Way, F: $45. for 1, $75. for 2, $100. for 3, A: $2. Comic World Promo., Cecil Johnson, PH: 501-794-3394.

Nov 30-Dec 1 TX, San Antonio-Leon Valley. Mega City Collectibles. 6800 Huebner at Bandera Hwy., T: 100, F: $30. Mega City, Mark, Clarence, Grif, PH: 210-681-4977 or FAX: 210-681-4995.

Nov 30 TX, San Antonio. Comic Book & Sports Card Show, Sumner Suites Hotel. 3636 NW Loop 410 at Crossroads Mall, SH: 9:30am-4pm, T: 20-6', F: $55., A: $1. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, T 77244. PH: 713-293-8676.

Dec 1 TX, Austin. Comic Book & Sports Card Show, Holiday Inn South. 3401 S. IH 35, SH: 10am-5pm, T: 35-6', F: $55. for 1, $100. for 2, A: $2. Home Plate Promos., Mark Hlavinka, PO Box 441442, Houston, TX 77244. PH: 713-293-8676.

VIRGINIA

Nov 10 VA, Richmond. Comic Book & Non-Sports Card Show, Holiday Inn (West). 6531 W. Broad St., SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 1 VA, Tysons Corner. Monthly Comic Book & Trading Card Show, Double Tree Hotel (formerly the Ramada). 7801 Leesburg Pike, Falls Church, Exit 10 (Rt. 7 E.) off I-495, Washington Beltway, SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l, A: $2., under 5 free. Capital Associates Inc., Jeffrey Rocen, 7952 Arden Court, Vienna, VA 22027. PH: 410-685-1433 or 800-222-2057.

Dec 1 VA, Fair Oaks. Comic Book & Non-Sports Card Show, Holiday Inn. 11787 Lee-Jackson Hwy. (Rt. 50), SH: 10am-4pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Dec 1 VA, Springfield. Comic Book & Sports Card Show, Hilton. 6550 Loisdale Rd. (I-95, Exit 169, Rt. 644E), SH: 10am-4pm, T: 40-6', F: $50., A: free. BB World Cards & Coll., Carl or Mary May, PO Box 35433, Richmond, VA 23235. PH: 804-320-0136.

WASHINGTON

Nov 9-10 WA, Federal Way. Comic Book & Sports Card Show, SeaTac Mall. Exit 143 off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $55., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 9-10 WA, Tacoma. Comic Book & Sports Card Show, Lakewood Mall. Exit 125 W. off I-5 (across from Spencers), SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $55., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 16-17 WA, Kirkland. Comic Book & Sports Card Show, Totem Lake Mall. Exit 20B off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 55, F: $35.-$85., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 16-17 WA, Federal Way. Comic Book & Sports Card Show, SeaTac Mall. Exit 143 off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $55., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 16-17 WA, Tacoma. Comic Book & Sports Card Show, Lakewood Mall. Exit 125 off I-5 (across from Spencers), SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $55., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 17 WA, Seattle. Comic Book, Sports Card & Toy Show, Seattle Center-NW Rooms. 101 Republican St., SH: 10am-5pm, T: 150-8', F: $75., A: $4. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 206-774-1781.

Nov 23-24 WA, Federal Way. Comic Book & Sports Card Show, SeaTac Mall. Exit 143 off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $65., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 23-24 WA, Tacoma. Comic Book & Sports Card Show, Lakewood Mall. Exit 125 off I-5 (across from Spencers), SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $65., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 29-Dec 1 WA, Federal Way. Comic Book & Sports Card Show, SeaTac Mall. Exit 143 off I-5, SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $40.-$105., Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Nov 29-Dec 1 WA, Tacoma. Comic Book & Sports Card Show, Lakewood Mall. Exit 125 off I-5 (across from Spencers), SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $40.-$105., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Dec 6-8 WA, Federal Way. Comic Book & Sports Card Show, SeaTac Mall. Exit 143 off I-5 (by Mervyns), SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $35.-$95., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

Dec 6-8 WA, Tacoma. Comic Book & Sports Card Show, Lakewood Mall. Exit 125 W. off I-5 (across from Spencers), SH: Fri. & Sat. 10am-9pm, Sun. 11am-6pm, T: 20, F: $35.-$95., A: free. Twin Oaks Sport Shows, Ron & Barb Oakden, 1309-8th St. #411, Marysville, WA 98270. PH: 360-653-5527.

WEST VIRGINIA

Nov 10 WV, Parkersburg. Parkersburg-Marietta Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 40-6', F: $40., $100. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Nov 10 WI, La Crosse. Comic Book, Sports Card & Non-Sports Card Show, Heileman Hall. 3rd St., SH: 10am-4pm, T: 25-8', F: $35., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

Nov 17 WI, Kenosha. Comic Book, Sports Card & Game Show, Brat Stop Restaurant. 12304 75th St., jct. I-94 & Hwy. 50, SH: 9am-4pm, T: 30-8', F: $20., A: 50 cents. Bill White, PH: 414-843-4147 or 694-8422.

Nov 17 WI, Madison. Astonishing Comic Sales, Star Wars, Toys & Collectibles - , Quality Inn. 4916 E. Broadway, SH: 10am-4pm, T: 50-6', F: $12.50, A: $1. Lisa Fiegel, PH: 414-484-3779.

Nov 23-24 WI, Appleton. Comic Book, Sports Card & Non-Sports Card Show, Valley Fair Mall. Memorial Dr., SH: mall hours, T: 25-8', F: $50., A: free. MJ Prod., Mike Kulig, PO Box 132, Onalaska, WI 54650. PH: 608-781-5150.

CANADA

Nov 17 BC, Vancouver. Faust Comicon, Century Plaza Hotel. 1015 Burrard St., SH: 12noon-5pm, T: 40-6', F: $40., A: $2.50. Castle Reign Promos., Mike, 1247 Granville St., Vancouver, BC Canada V6Z 1M5. PH: 604-430-3003 or 682-3019.

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The advertisers' index is provided as a reader service. Occasional last minute changes may result in ads appearing on pages other than those listed here. The publisher assumes no liability for omissions or errors.

GENERAL INFORMATION

A. PAYMENT: Ads must be accompanied by payment. You may pay with a check, money order, or credit card.

B. CREDIT CARDS: We will accept the following credit cards: VISA, MasterCard, American Express, Discover.

C. DEADLINE: For all advertising is 4:00 p.m. each Tuesday, unless otherwise stated on deadline card.

D. TERMS: Cash with copy only. All advertisers must provide information for the confidential use of the publisher should questions arise.

E. CONTRACT RATES are available for 6, 13, 26, or 52 consecutive issues. Contract rates apply to fulfillment of contract items. Cancellation of a contract by the advertiser allows the publisher to reinvoice covered ads at the earned rate. This rate card is a part of the advertising contract.

F. MINORS are required to furnish a statement of responsibility from their parent or guardian before their advertising can be accepted.

G. ERRORS: Typewritten copy is recommended. The publisher is not responsible for errors resulting from long-hand or illegible copy, or changes submitted by telephone. The publisher's liability for any error shall not exceed the cost of the space occupied by that error.

H. LAYOUT and design services are provided by Krause Publications for advertisers who do not submit camera-ready copy. Due to the creative and subjective nature of these services, credit will not be allowed for conceptual variations.

I. GRADING: Items offered in any ad must be properly described as to condition, conforming to the standards set forth in Comics Buyer's Guide Price Guide. Advertisers may also exercise the option of grading offerings by applying a unique personal system, providing the standards applied are detailed in the ad to avoid confusion.

J. RETURN PRIVILEGE: Except as otherwise specified in any ad, an advertiser must accept the return of any merchandise postmarked within ten working days of its receipt by a customer.

K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

L. SPECIAL PAGE POSITIONS are available at a premium, inquire for details.

M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

O. SPACE RESERVATIONS available for camera ready ads only. Must be made prior to ad deadline. Reserved space must be paid for even if ad does not arrive on time.

P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

Q. CIRCULATION is throughout the United States and Canada by subscription and single copy sales by agents in shops and other outlets.

R. PROOF OF PUBLICATION: Tear sheets of new display ads are mailed to those advertisers requesting this service. We regret we cannot provide this service to classified advertisers.

S. NOTE: All advertising orders are accepted subject to the terms and provisions of the current rate card. Krause Publications, Inc. reserves the right to decline advertising or suspend advertising privileges for such periods of time as in its discretion it sees fit, for any reason, whatsoever, irrespective of the validity of the reasons for such declination or suspension. The forwarding of an order is construed as acceptance of all rates and conditions in effect at the time the advertising is submitted. The publisher will not be bound by any conditions, printed or otherwise, appearing on any order for advertising space, billing instructions or copy instructions which conflict with its policies. Advertisers and advertising agencies assume liability for all content (including text representation and illustrations) of advertisements printed, and also assumes responsibility of any claims arising therefrom made against the publisher. It is the advertiser's or agency's responsibility to obtain appropriate releases on any item or individual pictured in their advertising. All agreements are subject to strikes, accidents, acts of God, or other contingencies beyond the publisher's control. The publisher reserves the right to edit any advertising copy to conform with its standard advertising policies, and to reject any ad which in its opinion is unethical or objectional for any reason.

SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
700 E. State St., Iola, WI 54990

COMICS BUYER'S GUIDE
700 East State Street
Iola, Wisconsin 54990
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., Nov. 5, 1996	1202	Nov. 29, 1996	Mon., Nov. 25, 1996	1205	Dec. 20, 1996
Tues., Nov. 12, 1996	1203	Dec. 6, 1996	Tues., Dec. 3, 1996	1206	Dec. 27, 1996
Tues., Nov. 19, 1996	1204	Dec. 13, 1996	Tues., Dec. 10, 1996	1207	Jan. 3, 1997

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. ½ Page 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$93.50	$91.50	$86.50	$82.00	$78.00
B. ¼ Page 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$178.00	$173.50	$165.00	$155.50	$147.00
C. ½ Page 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$277.50	$270.50	$256.50	$243.00	$229.50
D. Full Page 4 col. x 11" (10" x 11")	$500.00	$487.00	$462.50	$437.00	$412.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$18.50	$18.00	$17.50	$16.50	$15.50
2. 1 col. x 2" (2-1/4" x 2")	$26.50	$26.00	$24.50	$22.80	$21.50
3. 1 col. x 3" (2-1/4" x 3")	$34.50	$33.50	$31.50	$29.50	$28.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$27.00	$25.50	$24.00	$23.00	$22.50

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$39.00	$37.00	$35.00	$33.00	$31.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$105.00	$100.00	$95.00	$90.00	$85.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank, money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

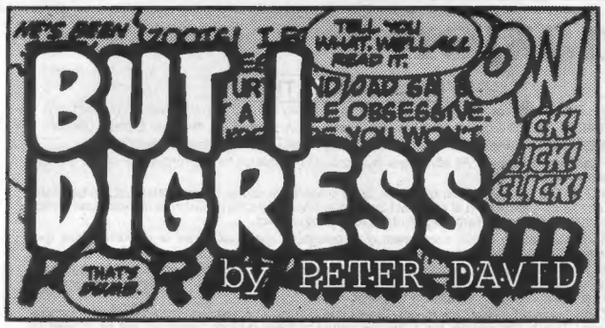
BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____



Continuing my travel journal of my trip to the Salon Internacional in Spain:

Thursday, Oct. 10 — I was supposed to do my Q&A session. I was sitting up there on stage, and a fellow named Jordi, who was doing the translating, was giving an introduction. The crowd was listening with great politeness. I don't do well with greatly polite crowds. I like slightly rowdy crowds. While Jordi was talking, I started mugging like Chevy Chase used to do on *Saturday Night Live* while Jane Curtain would pontificate during "Weekend Update." The crowd started giggling.

Jordi wasn't quite sure what he'd said that was so funny. He checked to see what I was doing, but I was watching him from the corner of my eye and was utterly deadpan when he looked my way. He continued talking. I continued making faces and not getting caught at it. The crowd loved it. Later I took pains to assure Jordi that I wasn't making fun of him, *per se*, I was just trying to connect with the audience. He nodded and grinned. "Definitely a good way to break the ice," he said.

I also had an opening speech, written for me by my teen-age daughter, Shana, in Spanish. I informed the crowd that Shana had "assured" me that it was a harmless, "Thanks for having me out here," type speech. I warned them that, knowing Shana, I suspected foul play, but I was willing to give Shana the benefit of the doubt. I read the first sentences, and the audience erupted into hysterics. I turned to Jordi and asked him what I had just said. He replied, "You said, 'Hello. My waiter has a hot sausage in his pants. Last night I danced with a prostitute.'"

Needless to say, the speech was well received.

Questions covered a wide variety of topics, ranging from "Why do you hate [certain particular comics professionals]?" (Answer: I don't.) to "Why doesn't the Hulk have a huge [male sexual accoutrement]?" (Answer: He does.)

The thing that was disconcerting was that occasionally a question would be asked, and it would garner laughter from the audience. And I was sitting there, the one person in the room who didn't know what was so funny, feeling a sense of impending doom as I wondered, "Ohhhh, jeez, what do they want to know?"

I also did an interview with a newspaper reporter. She asked me a number of questions about censorship. This wasn't the first time I'd been asked about it since I'd arrived; indeed, it seemed a topic of paramount interest. I asked Sofia why.

Her answer surprised me. According to her, Spain regards the United States as a hotbed of censorship. She claimed that all they ever hear about is massive movements of artistic repression. This was, to me, ironic. Here's the United States, a country which felt so strongly about freedom of expression that it spelled it out with the First Amendment. Yet on the other side of the Atlantic, we are perceived as being intolerant and constantly censorious of all artistic expression: sexually uptight and repressed. Which, y'know, we are.

The center of democracy and leaders of the Free World. Nice image to have, huh?

I asked Sofia whether they ever encountered such problems in her neck of the woods.

No, we never have any problem with that," she said proudly. "It's not like America."

"Yeah, well — at least our stores are open in the middle of the afternoon," I retorted.

Friday, Oct. 11 — I bought souvenirs for the family, also for myself. I found a toy store with all kinds of PVC figures you can't get in the United States and got a whole bunch including Hawkman, Silver Surfer, and Zorro.

Bryan and Sue and I were driven to a university in Oviedo where Bryan and I were to participate in a question and answer session with university students. Oviedo had apparently kicked in money for the convention, and we were brought over there as sort of an exchange program. There were about 50 or so students in attendance. Not surprisingly, seven or eight people kept asking all the questions, everyone else content to sit and watch. Which is pretty much what would happen in the United States, I'd wager.

We returned to Gijon. Roy and Dann Thomas had shown up by this point, as had Paul Gulacy and his wife, Jan. They were both speaking that evening. I also signed a number of autographs. The nice thing about signing for fans in Spain was that I didn't get anyone coming up to me with 50 copies of *Spider-Man 2099* #1.

I couldn't help but admire the job that Spanish publishers have done in the collection of my work. Many people brought me trade-paperback editions of multiple-issue runs of *Hulk* and *Aquaman*. By and large they were extremely well made, beautifully colored. The one exception was the Spanish edition of *The Hulk: Future Imperfect*, where the pages kept coming right out of the binding.

Something else I encountered here in surprising number was bound volumes. Maybe once every other year or so in the United States, I encounter someone who wants me to sign a set of comics that he himself has had bound. But during the course of this convention I signed a dozen bound volumes of my work: everything ranging from *Spider-Man 2099* to *Atlantis Chronicles*.

It was another late night. Since it was Friday night, many of the discos and bars were extremely busy. We finally wound up at a place right near the hotel. It was about 2 a.m. and the place was relatively empty. By 3:30 in the morning, the chill air from the nearby ocean was cutting through me, and I figured it was time to call it a night. Apparently most of Gijon disagreed; as I was leaving, mobs of people were heading toward the place. (Perhaps having heard I was departing, an "all clear" was quickly spread throughout the town.) I left behind me a packed disco. I couldn't believe it. They have one hell of a night life in this country.

Saturday, Oct. 12 — A group of us, including Art Adams, went out to lunch. For some reason we fixated on making jokes about a dessert called "flan." We (OK, I) ran the gag completely into the ground with such ghastly puns as "Silence of the Flans" (complete with Flannibal Lecter), film swashbuckler Errol Flan, The Flantastic Flour, *etc.*

It was the final night of the convention. The convention had an awards ceremony in which they presented an award called the Haxtur. It was sort of a cross between the Eisners and the Inkpots.

There were nominations for particular works, and then the convention committee decided to whom they wanted to give the awards. It was impressive. Haxtur is a heroic historic character created by artist Victor de la Fuentes, whose name rang a bell with me until I realized I was thinking of "Victor Fuentes," the character played by Jimmy Smits on *L.A. Law*. The award looked like an Oscar: a bronzed statue of the character, about a foot tall, mounted on a marble base. Beautifully made.

It was also an impressive ceremony with very much an "Oscar" feel to it. Sofia, in a black mini-dress, announced the winners from a podium, while music composed by Tim Truman pounded over speakers and huge sketches by previous convention guests surveyed the proceedings. Slides of the nominees' work were flashed on the now-familiar movie screen. It made other ceremonies I've attended at U.S. conventions look anemic, to be honest. I've come to the conclusion that folks in Spain lead the world (or at least everyplace I've been in it) in knowing how to celebrate. Doesn't matter whether they're celebrating achievement in comics or the fact that it's a weekend.

Haxturs were given out in the category of Best Long Story to Jean Van Hamme and Philip Franq for *Largon Winch* #5, Best Penciller to José Luis Garcia Lopez for *Kal*, Best Short Story to Denny O'Neill and Rick Burchett for *Batman Chronicles* #1, and Best Cover to Art Adams for *Classic Star Wars* #1. "The Author We Love," which is sort of a Lifetime Achievement Award, was given to Roy Thomas. I must admit I liked that term better; Lifetime Achievement sounds as if that's pretty much it for everything you're going to do while you're alive.

And they presented me with one for Best Script for "Lest Darkness Fall" in *Incredible Hulk* #420.

I got up on stage and did something I will later regret.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Faraway LOOKS

John Jackson Miller
CBG Associate Editor

Batman/Captain America redux

If there was any clear consensus from the "Marvel vs. DC" electorate this past winter, it's that the Batman/Captain America face-off was incredible on the face of it. Reader respect for these characters' common sense made standard comic-book slugfest logic unacceptable, and Peter David's script for *DC vs. Marvel* #3 betrayed a reluctant recognition that this was a melee made on Madison Avenue.

This December, many "Marvel vs. DC" voters get the meeting between Cap and Bats they had visualized. John Byrne's *Batman/Captain America* #1 (note there's no "*versus*") catches up with the crusaders in 1945, and their meeting is well-thought-out and ably rendered. Byrne even finds a way to pit them against each other that's totally credible — and ends credibly, too.

John Byrne back on Captain America. Now, *this* is more like it.

BAGS Unlimited INC

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100% VIRGIN POLYETHLENE BAGS
for the most
ECONOMICAL, ARCHIVAL STORAGE
of your collectables.

FREE PHONE CALL CATALOG
1-800-767-BAGS

NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	7.75
500	18.80	23.30	33.90
1000	27.60	32.75	56.30
5000	121.05	148.00	265.10
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
5000	121.05	148.00	266.05
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap) REGULAR 12 x 19 / LARGE 14-1/4 x 19

	REGULAR 2 Mil	REGULAR 3 Mil	LARGE 2 Mil	LARGE 3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap) REGULAR 10-1/2 x 19 / LARGE 11-1/2 x 19

	REGULAR 3 Mil	LARGE 3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
		50	$9.00
25	$13.75	100	14.85
50	25.00	500	56.60
100	40.00	1,000	77.00+Frt
500	175.00	2,500	146.05+Frt
1,000	300.00+Frt	5,000	277.50+Frt

Prod. Code: DCOMP — DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side.

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4

Holds 12-14 Comics

10	$7.70
25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14

Made from 200 lb. Test Corrugated material

BACKING BOARDS

- ECONOMY - .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE - .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR - .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15

Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15

Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4

Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15

Holds up to 200 Comics

2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

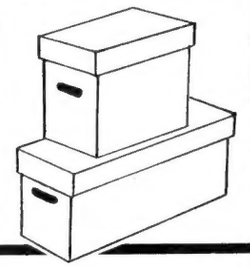
Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26

Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300



ALL PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ

Money Orders and orders charged to MC/VISA are shipped within 48 hours. All sizes in stock at all times. Because we are manufacturers we can make many sizes of bags & backings. If you need a size not listed, please call or write for a price quote.

States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10%

Please send street address, no box numbers. All prices subject to change without notice based on current market value of raw material. Not responible for typographical errors. All bags have 1-1/2 " flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call or Write for Price Quote.

PLEASE CHECK APPROPRIATE BOX:

- ☐ MONEY ORDER
- ☐ CHECK ENCLOSED
- ☐ CHARGE TO MY VISA/MC
- ☐ SEND C.O.D. ADD $4.25

MasterCard VISA C.O.D.

SIGNATURE _____

EXP. DATE _____

DAY PHONE ( ) _____

CREDIT CARD NO. _____

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED

ACCOUNT CODE

NAME

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NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	7.75
500	18.80	23.30	33.90
1000	27.60	32.75	56.30
5000	121.05	148.00	265.10
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
5000	121.05	148.00	266.05
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap) REGULAR 12 x 19 / LARGE 14-1/4 x 19

	2 Mil	3 Mil	2 Mil	3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap) REGULAR 10-1/2 x 19 / LARGE 11-1/2 x 19

	3 Mil	3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
25	$13.75	50	$9.00
50	25.00	100	14.85
100	40.00	500	56.60
500	175.00	1,000	77.00+Frt
1,000	300.00+Frt	2,500	146.05+Frt
		5,000	277.50+Frt
Prod. Code:	DCOMP		DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side.

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4
Holds 12-14 Comics

10	$7.70
25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14
Made from 200 lb. Test Corrugated material

BACKING BOARDS

- **ECONOMY** - .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- **INTERMEDIATE** - .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- **SUPERIOR** - .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PAPERBACK
7-3/4 x 4-3/4 x 15
Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

MAGAZINE
9 x 11-1/2 x 15
Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

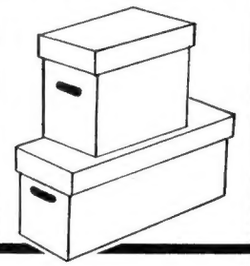
2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300



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- ☐ SEND C.O.D. ADD $4.25

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SIGNATURE _____

EXP. DATE _____

DAY PHONE ( ) _____

CREDIT CARD NO. _____

QUANTITY	MIL	PROD. CODE	DESCRIPTION	PRICE

☐ PLEASE CHECK BOX IF YOUR ADDRESS HAS CHANGED — ACCOUNT CODE

NAME

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CITY STATE ZIP — C.O.D. orders add $4.25

All orders under $15.00 add $2.50

NO POST OFFICE BOX — NY State Residents add 8%

Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%

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In the Cave of Ali Baba
by Carl Barks

Back in CBG-1188, we said:

Notice: *This lithograph is unique in our continuing series, in that In the Cave of Ali Baba has been produced with two editions that are larger than in the past, and, in fact, are larger than any will be in the future!*

We also said:

Available through this ad: 245 Jeweled McDuck Prints

Jeweled McDuck Edition 1-245 — has a gold foil sticker depicting Scrooge holding an urn full of jewels. Layaway Plan: $150.00 down, non-refundable (includes a $25.00 carrying charge), plus monthly payments of $125.00.

— #...11-245 are $600.00 each

A handful of Jeweled McDuck prints are still available for the retail prices listed above, which will remain in effect through December 31, 1996. As of January 1, 1997, secondary market prices will prevail on this edition of "In the Cave of Ali Baba."

Secondary market prices will be in effect on all other editions with the publication of our upcoming Product Catalog (see below).

A small quantity of dealer's copies are also available; please contact Another Rainbow for pricing.

WE ARE ALSO OFFERING A FACSIMILE EDITION OF THE EXTREMELY RARE

COO-COO #1

This bawdy humor magazine, published in 1932, featured **Carl Barks** as art director! He also contributed about thirty percent of the mostly line-and-wash artwork!

The facsimile faithfully reproduces, at original published size, all 32 pages (including covers) of this mostly black and white (with some red spot color) magazine!

FROM HAMILTON COMICS!

The Unexpurgated Carl Barks contains approximately 120 of the best, the funniest, the most outrageous cartoons drawn by Carl Barks between 1928 and 1936 for the Minneapolis-based "girlie" magazine, **The Calgary Eye-Opener**! Single copies — perhaps with only two or three pieces by Barks — have been selling on the collector's market for $25.00 to $75.00 apiece for years.

A few isolated drawings from **The Calgary Eye-Opener** have appeared in various publications and comics from time to time, but most of these have been reprinted without captions or because they were tame. Not so, in **The Unexpurgated Carl Barks**! Every gag has been chosen by a committee of fans for quality in art, ideas, presentation and humor...warts and all! And it contains the first animation art by Carl Barks ever published!

Warning! There are cartoons in **The Unexpurgated Carl Barks** that some readers today might find offensive. Reader's sensitive to today's "politically correct" issues should not order the book, nor should parents order it for the very young. But all adults who are capable of putting the times these were drawn into correct historical perspective should order a copy!

Available only thru the ANOTHER RAINBOW/HAMILTON/GLADSTONE FALL 1996 PRODUCT CATALOG:

Prepublication offer on THE UNEXPURGATED CARL BARKS and the COO-COO facsimile edition!

You can get **The Unexpurgated Carl Barks** and the **Coo-Coo** facsimile edition together in a **special package offer**! Complete details are in the catalog — scheduled to mail out at the end of October — which also features our new **Carl Barks** lithograph, the latest market update, current info on Gladstone comics and comic albums, and more!

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